

# *DEAD OF NIGHT*

EPISODE SEVEN

*A WOMAN SOBBING*

BY JOHN BOWEN

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C.P.A. SCRIPT

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DEAD OF NIGHT

EP 7 A WOMAN SOBBING

by

JOHN BOWEN

Script lib

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TC

PRODUCER  
DIRECTOR

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GARY GILGAG  
DOUGLAS WERNHAM

RECORDING NO: 1

VTG/6HT/9309/MGW

TRANSMISSION:

17th December, 1972  
BBC/2 Colour

.....  
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STUDIO A - GLASS

SUNDAY, 26th NOVEMBER 1972

14.00	-	15.00	Camera rehearsal
15.00	-	20.00	Dinner
20.00	-	20.30	Lineup
20.30	-	22.00	RECORDING

.....

MONDAY, 27th NOVEMBER 1972

10.45	-	13.00	Camera rehearsal
13.00	-	14.00	Lunch
14.00	-	18.00	Camera rehearsal
18.00	-	19.00	Dinner
19.00	-	19.30	Lineup
19.30	-	22.00	RECORDING

.....

FOR SCENES TO BE RECORDED ON DAY 1 & DAY 2 - see att.

-1a-

.....

'DEATH OF NIGHT'

'A WOMAN SOBING'

CAST

JANE PULLAR, upper middle-class woman in her late thirties.

FRANK PULLAR, 41, Senior Account Executive at a large advertising agency.

FITTER from the Gas Board, early twenties, very good-looking.

CHARLIE, his mate, fattish, doatish, nineteen years old.

JAMES }  
ROBIN } children to Frank and Jane. James nine, Robin eight.

SANDY, early forties, a qualified psychiatrist retained by the Agency.

MONICA, Frank's secretary, young and well-rounded.

INGE, a Dutch au pair, about nineteen, already speaks excellent English.

A MALE SAMARITAN, any age from 25 to 45.

A WOMAN SAMARITAN, the same.

AN ANGLICAN PRIEST, youngish, clever, concerned, diffident.

FAY, upper middle-class woman in her late thirties. } Both these are  
people of the

PHILIP, professional man of forty-one. } year 2002.

VOICE ONLY

A WOMAN, mainly sobbing, sometimes speaking.

TELEVISION FRENCH TEACHER.

A CALM ENGLISH PSYCHIATRIST LECTURER.

A SCOTS VOICE.

VISION ONLY

A DUTCH PIN-UP.

CLINIC PERSONNEL giving E.C.T. to Jane.

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DEAD OF NIGHT

A WOMAN SOBBIING

CAST LIST

JANE	ANNA MASSEY
FRANK	ROBERT HINES
SANDY	JULIAN HOLLOWAY
INGE	YOCKI RHODES
PITTER'S MATE	DEMIS BILMORE
ROBIN	RICKY COX
JAMES	CRAIG McFARLAND
FAY & WOMAN'S VOICE	MARGARET JOHN
ANNOUNCER & MAN SAMARITAN	DAVID WHITWORTH
WOMAN SAMARITAN	JAN EDWARDS
PHILIP & ENGLISH VOICE	JOHN GRAHAM
SECRETARY	DONNA READING
FITTER	TOMMY BOYLE
PRIEST	JOHN LEE
SCOTS VOICE	ROBERT LOGAN
DUTCH AU PAIR	ELAINE ELDER

'DEAD OF NIGHT'

'A WOMAN SOB'ING'

### SETS

The Attic	}	
Bedroom		
Children's Bedroom	}	The Pillars' Home
Living-Room		
Kitchen	}	
A Landing		

The bedroom will be seen re-associated after the passage of thirty years. The attic will be seen in various stages.

A Room in a Clinic. Bed, couchette, etc.

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### TELECINE

View from the Attic Window  
Concrete and Dustbins outside the Kitchen and below the Attic  
Lawn  
Outside the School attended by the Children  
Drive back from school  
Frank's Office at the Agency  
Church Hall from which the Samaritans operate

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# A WOMAN SOBBIING: SCOTT RUTHERFORD

PAGE	SCENE	SET & LIGHT	CHARACTERS	REMARKS	FOOT
1					
1	1	INT. ATTIC NIGHT	JANE SOBB. WOMAN	26th	
2	2	INT. BEDROOM NIGHT	JANE FRANK	26th	1-3
4	2a	INT. BEDROOM NIGHT	JANE	26th	4
5	3	INT. BEDROOM NIGHT	JANE FRANK	26th	5
6	4	INT. BEDROOM NIGHT	JANE FRANK	26th	6-14
6	4a	INT. BEDROOM NIGHT	JANE	26th	15
7	5	INT. BEDROOM NIGHT	JANE FRANK	26th	16-21a
9	6	INT. ATTIC NIGHT	RUTHER JANE	26th	22-39 (No shots 40-50)
14		TC/3 INT. EXT. VIEW	JANE FRANK		
16	8	INT. BEDROOM NIGHT	FRANK JANE	27th	51-75
21	9	INT. BEDROOM NIGHT	JANE FRANK WOMAN SOBB.	26th	76
22		TC/3 INT. OFFICE DAY	FRANK CALDA SECRETARY		
25	10	INT. ATTIC DAY	JANE WOMAN SOBB.	26th	77-81
26		TC/4 EXT. VIEW			
27	11	INT. ATTIC DAY	JANE	26th	82

PAGE	SCENE	SET	ACTOR	REG.	SHOTS
28	TC/5	EXP. VTR			
29	12	INT. ATTIC DAY	JANE FRANK	25th	88-89
30	13	INT. LIVING ROOM NIGHT	JANE FRANK	27th	90-124
35	14	INT. BED ROOM DAY	FRANK	26th	125
36	15	INT. LIVING ROOM NIGHT	JANE FRANK	27th	126-127
37	16	INT. LIVING ROOM DAY	JANE FRANK	26th	128-138
38		TC/6 INT. OFFICE	FRANK SANDY		
40	17	INT. LIVING ROOM DAY	JANE FRANK	26th	139-150
41		INT. LIVING ROOM DAY	JANE FRANK		
42	18	INT. LIVING ROOM DAY	JANE FRANK	26th	151
43		TC/4 INT. OFFICE DAY	FRANK SANDY		
45	19	INT. LIVING ROOM NIGHT	JANE FRANK	27th	152-162
48	20	INT. ATTIC DAY	JANE FRANK	26th	163-167
50	21	INT. KITCHEN NIGHT	FRANK JANE INGE	27th	168-180



# SCRIPT RUNNING ORDER

PAGE	SCENE	SET & TIME	CHARACTERS	REMARKS	NOTES
53	22	INT. LIVING ROOM NIGHT	JANE JOHN	27th	181-185
55	23	INT. KITCHEN NIGHT	JANE	27th	186
56	24	INT. LIVING ROOM NIGHT	JANE JOHN	27th	187
57	25	INT. BEDROOM NIGHT	JANE JOHN	27th	188-190
61	26	INT. LIVING ROOM NIGHT	JANE JOHN	27th	191
62		TO/11 INT. OFFICE	JANE JOHN SECRETARY		
64		TO/11 INT. OFFICE	JANE JOHN SECRETARY		
65	27	INT. KITCHEN DAY	JANE	27th	192
66		TO/11 INT. KITCHEN	JANE JOHN JOHN VOICE JANE		
68	28	INT. BEDROOM NIGHT	JANE JOHN JOHN VOICE	27th	193
69		TO/11 EXT./ INT. CAR DAY	JOHN JOHN		
70	29	INT. LIVING ROOM DAY	ANNOUNCER JANE SALVATORE VO.	27th	194

SCRIPT RUNNING ORDER

PAGE SCENE

72		DOV/15 INT. DAY	DOV	
73	30	DOV/15 INT. DAY	DOV	27th (No shots 236-237)
74		DOV/15 INT. DAY	DOV	
75		DOV/15 INT. DAY	DOV	
76	31	DOV/15 INT. DAY	DOV	27th 236
77	32	DOV/15 INT. DAY	DOV	27th (No shots 226-235)
81		DOV/15 INT. DAY	DOV	
82		DOV/15 INT. DAY	DOV	
85	33a	DOV/15 INT. DAY	DOV	27th 236
86	34	DOV/15 INT. DAY	DOV	
87	35	DOV/15 INT. DAY	DOV	27th 237
88	36	DOV/15 INT. DAY	DOV	
89	37	DOV/15 INT. DAY	DOV	27th 238
90		DOV/15 INT. DAY	DOV	



SCRIPT RUNTIME TOTALS

PAGE	SCENE	DESCRIPTION	TIME	TIME
91	39	INT. KITCHEN	24th	249
92	40	INT. KITCHEN	25th	250
93	41	INT. KITCHEN	26th	240-246
94	42	INT. KITCHEN	27th	247-248
95	43	INT. KITCHEN	28th	249
96	44	INT. KITCHEN	29th	250
97	45	INT. KITCHEN	30th	251
98	46	INT. KITCHEN	31st	252
99	47	INT. KITCHEN	32nd	253
100	48	INT. KITCHEN	33rd	254
101	49	INT. KITCHEN	34th	255
102	50	INT. KITCHEN	35th	256
103	51	INT. KITCHEN	36th	257
104	52	INT. KITCHEN	37th	258
105	53	INT. KITCHEN	38th	259
106	54	INT. KITCHEN	39th	260
107	55	INT. KITCHEN	40th	261
108	56	INT. KITCHEN	41st	262
109	57	INT. KITCHEN	42nd	263
110	58	INT. KITCHEN	43rd	264
111	59	INT. KITCHEN	44th	265
112	60	INT. KITCHEN	45th	266
113	61	INT. KITCHEN	46th	267
114	62	INT. KITCHEN	47th	268
115	63	INT. KITCHEN	48th	269
116	64	INT. KITCHEN	49th	270
117	65	INT. KITCHEN	50th	271
118	66	INT. KITCHEN	51st	272
119	67	INT. KITCHEN	52nd	273
120	68	INT. KITCHEN	53rd	274
121	69	INT. KITCHEN	54th	275
122	70	INT. KITCHEN	55th	276
123	71	INT. KITCHEN	56th	277
124	72	INT. KITCHEN	57th	278
125	73	INT. KITCHEN	58th	279
126	74	INT. KITCHEN	59th	280
127	75	INT. KITCHEN	60th	281
128	76	INT. KITCHEN	61st	282
129	77	INT. KITCHEN	62nd	283
130	78	INT. KITCHEN	63rd	284
131	79	INT. KITCHEN	64th	285
132	80	INT. KITCHEN	65th	286
133	81	INT. KITCHEN	66th	287
134	82	INT. KITCHEN	67th	288
135	83	INT. KITCHEN	68th	289
136	84	INT. KITCHEN	69th	290
137	85	INT. KITCHEN	70th	291
138	86	INT. KITCHEN	71st	292
139	87	INT. KITCHEN	72nd	293
140	88	INT. KITCHEN	73rd	294
141	89	INT. KITCHEN	74th	295
142	90	INT. KITCHEN	75th	296
143	91	INT. KITCHEN	76th	297
144	92	INT. KITCHEN	77th	298
145	93	INT. KITCHEN	78th	299
146	94	INT. KITCHEN	79th	300
147	95	INT. KITCHEN	80th	301
148	96	INT. KITCHEN	81st	302
149	97	INT. KITCHEN	82nd	303
150	98	INT. KITCHEN	83rd	304
151	99	INT. KITCHEN	84th	305
152	100	INT. KITCHEN	85th	306
153	101	INT. KITCHEN	86th	307
154	102	INT. KITCHEN	87th	308
155	103	INT. KITCHEN	88th	309
156	104	INT. KITCHEN	89th	310
157	105	INT. KITCHEN	90th	311
158	106	INT. KITCHEN	91st	312
159	107	INT. KITCHEN	92nd	313
160	108	INT. KITCHEN	93rd	314
161	109	INT. KITCHEN	94th	315
162	110	INT. KITCHEN	95th	316
163	111	INT. KITCHEN	96th	317
164	112	INT. KITCHEN	97th	318
165	113	INT. KITCHEN	98th	319
166	114	INT. KITCHEN	99th	320
167	115	INT. KITCHEN	100th	321
168	116	INT. KITCHEN	101st	322
169	117	INT. KITCHEN	102nd	323
170	118	INT. KITCHEN	103rd	324
171	119	INT. KITCHEN	104th	325
172	120	INT. KITCHEN	105th	326
173	121	INT. KITCHEN	106th	327
174	122	INT. KITCHEN	107th	328
175	123	INT. KITCHEN	108th	329
176	124	INT. KITCHEN	109th	330
177	125	INT. KITCHEN	110th	331
178	126	INT. KITCHEN	111th	332
179	127	INT. KITCHEN	112th	333
180	128	INT. KITCHEN	113th	334
181	129	INT. KITCHEN	114th	335
182	130	INT. KITCHEN	115th	336
183	131	INT. KITCHEN	116th	337
184	132	INT. KITCHEN	117th	338
185	133	INT. KITCHEN	118th	339
186	134	INT. KITCHEN	119th	340
187	135	INT. KITCHEN	120th	341
188	136	INT. KITCHEN	121st	342
189	137	INT. KITCHEN	122nd	343
190	138	INT. KITCHEN	123rd	344
191	139	INT. KITCHEN	124th	345
192	140	INT. KITCHEN	125th	346
193	141	INT. KITCHEN	126th	347
194	142	INT. KITCHEN	127th	348
195	143	INT. KITCHEN	128th	349
196	144	INT. KITCHEN	129th	350
197	145	INT. KITCHEN	130th	351
198	146	INT. KITCHEN	131st	352
199	147	INT. KITCHEN	132nd	353
200	148	INT. KITCHEN	133rd	354
201	149	INT. KITCHEN	134th	355
202	150	INT. KITCHEN	135th	356
203	151	INT. KITCHEN	136th	357
204	152	INT. KITCHEN	137th	358
205	153	INT. KITCHEN	138th	359
206	154	INT. KITCHEN	139th	360
207	155	INT. KITCHEN	140th	361
208	156	INT. KITCHEN	141st	362
209	157	INT. KITCHEN	142nd	363
210	158	INT. KITCHEN	143rd	364
211	159	INT. KITCHEN	144th	365
212	160	INT. KITCHEN	145th	366
213	161	INT. KITCHEN	146th	367
214	162	INT. KITCHEN	147th	368
215	163	INT. KITCHEN	148th	369
216	164	INT. KITCHEN	149th	370
217	165	INT. KITCHEN	150th	371
218	166	INT. KITCHEN	151st	372
219	167	INT. KITCHEN	152nd	373
220	168	INT. KITCHEN	153rd	374
221	169	INT. KITCHEN	154th	375
222	170	INT. KITCHEN	155th	376
223	171	INT. KITCHEN	156th	377
224	172	INT. KITCHEN	157th	378
225	173	INT. KITCHEN	158th	379
226	174	INT. KITCHEN	159th	380
227	175	INT. KITCHEN	160th	381
228	176	INT. KITCHEN	161st	382
229	177	INT. KITCHEN	162nd	383
230	178	INT. KITCHEN	163rd	384
231	179	INT. KITCHEN	164th	385
232	180	INT. KITCHEN	165th	386
233	181	INT. KITCHEN	166th	387
234	182	INT. KITCHEN	167th	388
235	183	INT. KITCHEN	168th	389
236	184	INT. KITCHEN	169th	390
237	185	INT. KITCHEN	170th	391
238	186	INT. KITCHEN	171st	392
239	187	INT. KITCHEN	172nd	393
240	188	INT. KITCHEN	173rd	394
241	189	INT. KITCHEN	174th	395
242	190	INT. KITCHEN	175th	396
243	191	INT. KITCHEN	176th	397
244	192	INT. KITCHEN	177th	398
245	193	INT. KITCHEN	178th	399
246	194	INT. KITCHEN	179th	400
247	195	INT. KITCHEN	180th	401
248	196	INT. KITCHEN	181st	402
249	197	INT. KITCHEN	182nd	403
250	198	INT. KITCHEN	183rd	404
251	199	INT. KITCHEN	184th	405
252	200	INT. KITCHEN	185th	406
253	201	INT. KITCHEN	186th	407
254	202	INT. KITCHEN	187th	408
255	203	INT. KITCHEN	188th	409
256	204	INT. KITCHEN	189th	410
257	205	INT. KITCHEN	190th	411
258	206	INT. KITCHEN	191st	412
259	207	INT. KITCHEN	192nd	413
260	208	INT. KITCHEN	193rd	414
261	209	INT. KITCHEN	194th	415
262	210	INT. KITCHEN	195th	416
263	211	INT. KITCHEN	196th	417
264	212	INT. KITCHEN	197th	418
265	213	INT. KITCHEN	198th	419
266	214	INT. KITCHEN	199th	420
267	215	INT. KITCHEN	200th	421
268	216	INT. KITCHEN	201st	422
269	217	INT. KITCHEN	202nd	423
270	218	INT. KITCHEN	203rd	424
271	219	INT. KITCHEN	204th	425
272	220	INT. KITCHEN	205th	426
273	221	INT. KITCHEN	206th	427
274	222	INT. KITCHEN	207th	428
275	223	INT. KITCHEN	208th	429
276	224	INT. KITCHEN	209th	430
277	225	INT. KITCHEN	210th	431
278	226	INT. KITCHEN	211st	432
279	227	INT. KITCHEN	212nd	433
280	228	INT. KITCHEN	213rd	434
281	229	INT. KITCHEN	214th	435
282	230	INT. KITCHEN	215th	436
283	231	INT. KITCHEN	216th	437
284	232	INT. KITCHEN	217th	438
285	233	INT. KITCHEN	218th	439
286	234	INT. KITCHEN	219th	440
287	235	INT. KITCHEN	220th	441
288	236	INT. KITCHEN	221st	442
289	237	INT. KITCHEN	222nd	443
290	238	INT. KITCHEN	223rd	444
291	239	INT. KITCHEN	224th	445
292	240	INT. KITCHEN	225th	446
293	241	INT. KITCHEN	226th	447
294	242	INT. KITCHEN	227th	448
295	243	INT. KITCHEN	228th	449
296	244	INT. KITCHEN	229th	450
297	245	INT. KITCHEN	230th	451
298	246	INT. KITCHEN	231st	452
299	247	INT. KITCHEN	232nd	453
300	248	INT. KITCHEN	233rd	454
301	249	INT. KITCHEN	234th	455
302	250	INT. KITCHEN	235th	456
303	251	INT. KITCHEN	236th	457
304	252	INT. KITCHEN	237th	458
305	253	INT. KITCHEN	238th	459
306	254	INT. KITCHEN	239th	460
307	255	INT. KITCHEN	240th	461
308	256	INT. KITCHEN	241st	462
309	257	INT. KITCHEN	242nd	463
310	258	INT. KITCHEN	243rd	464
311	259	INT. KITCHEN	244th	465
312	260	INT. KITCHEN	245th	466
313	261	INT. KITCHEN	246th	467
314	262	INT. KITCHEN	247th	468
315	263	INT. KITCHEN	248th	469
316	264	INT. KITCHEN	249th	470
317	265	INT. KITCHEN	250th	471
318	266	INT. KITCHEN	251st	472
319	267	INT. KITCHEN	252nd	473
320	268	INT. KITCHEN	253rd	474
321	269	INT. KITCHEN	254th	475
322	270	INT. KITCHEN	255th	476
323	271	INT. KITCHEN	256th	477
324	272	INT. KITCHEN	257th	478
325	273	INT. KITCHEN	258th	479
326	274	INT. KITCHEN	259th	480
327	275	INT. KITCHEN	260th	481
328	276	INT. KITCHEN	261st	482
329	277	INT. KITCHEN	262nd	483
330	278	INT. KITCHEN	263rd	484
331	279	INT. KITCHEN	264th	485
332	280	INT. KITCHEN	265th	486
333	281	INT. KITCHEN	266th	487
334	282	INT. KITCHEN	267th	488
335	283	INT. KITCHEN	268th	489
336	284	INT. KITCHEN	269th	490
337	285	INT. KITCHEN	270th	491
338	286	INT. KITCHEN	271st	492
339	287	INT. KITCHEN	272nd	493
340	288	INT. KITCHEN	273rd	494
341	289	INT. KITCHEN	274th	495
342	290	INT. KITCHEN	275th	496
343	291	INT. KITCHEN	276th	497
344	292</			

RECORDING ORDER FOR DAY 1 - SUN. 26th NOVEMBER

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PAGE	SCENE	SET & LIGHT	CHARACTERS	SHOTS	CAMS.	SOUND
1		OPENING TITLES				
1	1	INT. ATTIC NIGHT (CUT)	WOM. SOBS			
2	2	INT. BEDROOM NIGHT	JANE FRANK	1-3	3A 1A	
4	2a	INT. BED. LAND.	JANE	4	2A	
5	3	INT. LANDING NIGHT	JANE WOM. SOBS	5	4A	
6	4	INT. ATTIC NIGHT	WOM. SOBS JANE	6-14	1B 2B 3B	
6	4a	INT. ATT. LAND.	JANE	15	4A	
7	5	INT. BEDROOM NIGHT	JANE FRANK	16-21a	2C 3A 1A	
21	9	INT. BEDROOM NIGHT	JANE FRANK WOM. SOBS	76	1A	
9	6	INT. ATTIC DAY	FITTER MATE JANE	22-39	1B 2B 3B	
35	14	INT. BEDROOM DAY	FITTER	125	1B	
25	10	INT. ATTIC DAY	JANE WOM. SOBS	77-81	1C 2D 3C 4B	
27	11	INT. ATTIC DAY	JANE	82	1C	
29	12	INT. ATTIC DAY	JANE	83-88	1C 2D 3C 4B	
37	16	INT. ATTIC DAY	JANE WOM. SOBS	128-138	4C 1D 3C	
40	17	INT. ATTIC DAY	JANE WOM. SOBS	139-150	4C 1D 3C	



-1k-

RECORDING ORDER FOR DAY 1 cont.

PAGE	SCENE	SET & LIGHT	CHARACTERS	SHOTS	CAMS.	SOUND
48	20	INT. ATTIC DAY	JANE SANDY FRANK	163-167	1B 2B 3B	
42	18	INT. LIVING ROOM. DAY	AU PAIR	151	2F	
106	48	INT. BEDROOM NIGHT	FAY PHILIP WOM. SCBS	255	3A 1A	
108	49	INT. ATTIC NIGHT	WOM. SCBS	256	4B	
109	50	INT. BEDROOM NIGHT	FAY WOM. SCBS	257	3A 1A	
110		CLOSING CREDITS		253	3A	

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-1k-

RECORDING ORDER FOR DAY 2 - MON. 27th NOVEMBER

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PAGE	SCENE	SET & LIGHT	CHARACTERS	SHOTS	CAMS.	SOUND
16	8	INT. LIVING ROOM. NIGHT	FRANK JANE	51-75	1E 2E 3D	
30	13	INT. LIVING ROOM. NIGHT	JANE FRANK	89-124	1E 2E 3D	
36	15	INT. LIVING ROOM. NIGHT	JANE FRANK ROBIN COV.	126-127	1E 2E 3D	
45	19	INT. LIVING ROOM. NIGHT	JANE FRANK SANDY	152-162	1E 2E 3D	
50	21	INT. KITCHEN NIGHT	FRANK JANE INGE	168-180	4E 1E 2F	
53	22	INT. LIVING ROOM. NIGHT	FRANK INGE JANE	181-185	4D1G 2G	
55	23	INT. KITCHEN NIGHT	JANE	186	3E	
56	24	INT. LIVING ROOM. NIGHT	FRANK INGE	187	4D 1G 2G	
57	25	INT. BEDROOM NIGHT	JANE FRANK WOM. SCBS	188-190	3A 1A	
61	26	INT. ATTIC NIGHT	INGE	191	4B	
68	28	INT. BEDROOM NIGHT	JANE FRANK WOM. SCBS	193	3A 1A	
65	27	INT. KITCHEN DAY	JANE	192	3E	
70	29	INT. LIVING ROOM. DAY	ANNOUNCER VO JANE SAMARITAN VO	194	4E 1G 2G	



RECORDING ORDER FOR DAY 2 - cont.

PAGE	SCENE	SET & LIGHT	CHARACTERS	SHOTS	CAMS.	SOUND
73	30	INT. LIVING ROOM. DAY	JANE SAMARITAN VO. ANNOUNCER VO.	195	4D 1G 2G	(No shots 196-205)
76	31	INT. LIVING ROOM. DAY	JANE ANNOUNCER VO.	206	4D 1G 2G	
77	32	INT. LIVING ROOM. DAY	PRIEST JANE  CHILDREN OOV.	207-225	4D 1G 2G	(No shots 226-235)
85	33a	INT. KITCHEN EVE.	JANE	236	2H 3F	
87	35	INT. KITCHEN EVE.	JANE	237	2H 3F	
89	37	INT. KITCHEN EVE.	JANE	238	2H 3F	
91	39	INT. KITCHEN EVE.	JANE	239	2H 3F	
94	41	INT. ATTIC EVE.	JANE FRANK INGE WOM. SOBS	240-246	1B 2B 3B	
99	43	INT. KITCHEN EVE.	FRANK JANE	247-248	1F 2F	
100	44	INT. BEDROOM NIGHT	FRANK JANE WOM. SOBS	249	2A 3A 1A	
101	44a	INT. BED. LAND.	JANE	250	2A	
101	44b	INT. BEDROOM	FRANK	251	1A	
102	45	INT. LANDING NIGHT	JANE WOM. SOBS	252	4A	
103	46	INT. BEDROOM NIGHT	FRANK JANE OOV.	253	2J	
104	47	INT. ATTIC NIGHT	JANE WOM. SOBS	254	1B 3C 4B	

"A WOMAN SOBBIING" - TELETYPE INSERTS

PAGE	SEQ.	SCENE	CHARACTERS	TIME APPR.
1	1	OPENING TITLES		
14	2	INT. BEDROOM EVE.	JANE JAMES ROBIN	33"
22	3	INT.OFFICE DAY	SANDY FRANK	2'08"
26	4	EXT. VIEW FROM WINDOW	-	13"
28	5	EXT. VIEW FROM WINDOW	-	5"
38	6	INT.OFFICE DAY	FRANK SANDY	1'20"
41	7	INT.OFFICE DAY	FRANK SANDY	30"
43	8	INT.OFFICE DAY	FRANK SANDY	1'49"
62	9	INT.OFFICE DAY	JANE FRANK SECRETARY	1'36"
64	9a	EXT.LAWN	ROBIN JAMES JANE ? FRANK INGE	10"
66	10	EXT.LAWN	INGE ROBIN JAMES JANE WOMAN'S VOICE FRANK	57"



TELEPHONE INSERTS CONT.

PAGE	SEQ.	SCENE	CHARACTERS	TIME APPR.
69	11	EXT/INT. CAR DAY	INGE ROBIN JAMES	55"
72	12	INT/EXT.CAR DAY	INGE ROBIN JAMES	8"
75	3	INT.CHURCH HALL. DAY	MAN WOMAN	50"
81	14	INT.OFFICE DAY	FRANK SANDY	1' 05"
83	15	INT.BEDROOM EVE.	JANE JAMES ROBIN INGE	57"
86	16	INT.BEDROOM EVE.	INGE ROBIN JAMES	9"
88	17	INT.BEDROOM EVE.	JAMES ROBIN INGE	8"
90	18	INT.BEDROOM EVE.	JAMES ROBIN INGE	25"
92	19	INT.BEDROOM EVE.	JAMES ROBIN INGE JANE	53"
97	20	INT.HOSPITAL DAY	JANE ENGLISH V.O. SCOTS V.O. EXTRAS	1' 30"

-lp-

"DEAD OF NIGHT"

A WOMAN SOBBING

by

John Bowen

TELECINE 1: OPENING TITLES (for series)

MIX

Cam.

1. CAPTION: **HOUSE**  
(Synth. Red)

lose Red  
Tight to attic

s/i SLIDE:  
A WOMAN SOBBING

FADE SLIDE

s/i SLIDE:  
BY JOHN BOWEN

FADE SLIDE

Pan to bedroom

MIX

1. INT. ATTIC ROOM. NIGHT.

(IT IS A BARE ROOM  
WITH BARE BOARDS,  
USED FOR STORING  
OLD SUITCASES,  
CARDBOARD BOXES,  
A BROKEN ROCKING-  
HORSE. THERE IS  
A GAS FIRE, UNLIT.  
LIGHT FROM THE UN-  
CURTAINED WINDOW.  
NEWSPAPERS SPREAD  
IN FRONT OF THE  
GAS FIRE.)

A WOMAN SOBBING,  
CLEARLY HEARD.

ESTABLISH THE ROOM  
AND THE SOUND OF  
SOBBING)

-lp-



Cams. 3A 1A

1. 3A

LS ROOM  
Track to C2shot  
FRANK/JANE

2. INT. BEDROOM. NIGHT.

(A DOUBLE BED.  
BEDSIDE CABINETS  
IN SCRUBBED PINE,  
ON EACH SIDE;  
THE TOPS HOLD A  
LIGHT EACH, GLASSES  
OF WATER, BOOKS,  
WRIST-WATCHES.

BUILT-IN WARDROBES,  
ALSO PINE WITH  
BRASS FITTINGS;  
PINE DRESSING-TABLE.

THE BEDROOM, LIKE  
THE REST OF THE  
HOUSE (WHAT WE SEE  
OF IT) WILL GIVE  
EVIDENCE OF MONEY  
AND A TASTE WHICH  
IS CONVENTIONALLY  
'HOUSE AND GARDEN'.

JANE AND FRANK  
MARTIN IN BED.  
SHE IS AWAKE,  
LISTENING. HE IS  
SLEEPING. THE  
SOUND OF A WOMAN  
SOBBING IS HEARD  
FROM UPSTAIRS)

JANE: Do you hear anything?

(NO REPLY.

HE IS SLEEPING.  
SHE WAKES HIM)

Frank, do you hear anything?  
(cont ...)

(HE WAKES RELUCTANTLY.  
HE SWITCHES ON THE  
LIGHT)

JANE: (cont) Do you ...

FRANK: Do I hear a woman sobbing?  
Is that what you mean?

JANE: (RELIEVED) Do you?

(LIGHT ON)

FRANK: No.

(THE SOUND STOPS)

Nor did I hear her last night. Or  
the night before. Will you please  
take one of your pills, and try to  
sleep?

JANE: I've taken a pill.

FRANK: Then take another. You're  
allowed up to twenty four grains a  
day.

2. 1A

PILES  
Develop 2shot

(SHE TAKES A PILL  
FROM THE PHIAL  
ON THE BEDSIDE  
TABLE.

(LIGHT OUT)

HE SWITCHES THE  
LIGHT OUT, AND  
SETTLES HIMSELF  
FOR SLEEP.

PAUSE.

SOUND OF SOBBING  
HEARD FROM ABOVE.

JANE GETS OUT OF  
BED, QUIETLY SO AS (FX SOB)  
NOT TO DISTURB HIM.  
BUT HE IS DISTURBED)

Oh, for God's sake!



On 1

Pan her to door

JANE: I'm getting up. Everyone's  
allowed to go to the loo in the  
middle of the night.

FRANK: I thought women's bladders  
were different.

JANE: Well, they're not. (GOING)

3. 3

MCD FRANK

FRANK: (AS SHE GOES) They bloody  
are, you know.

Cam. 2A

2a. BEDROOM LANDING INT. NIGHT

4. 2A

Low wide angle

Hold JANE to top of stairs

(FX SORS LOUDER)

Cam. 4A

5. 4A

Frame STAIRS

JANE enters right

3. INT. LANDING OUTSIDE THE ATTIC. NIGHT.

moves fw , to CU

(JANE COMING UPSTAIRS  
TO THE LANDING.

SOUND OF SOBBING IS  
LOUDER.

SHE STOPS TO LISTEN,  
THEN OPENS THE DOOR)



As door opens

Cams. 1B 2B 3B

6. 1B MS JANE framed in door (GOTS LOUDER)

4. INT. ATTIC ROOM. NIGHT.

(DOOR OPENED.  
LIGHT SWITCHED  
ON (BARE OVER-HEAD  
BULB) SOUND OF  
SOBBING CUTS OUT  
THE MOMENT THE  
LIGHT GOES ON. (SOBS STOP)

7. 3B CU WINDOW (LIGHTS ON)

8. 2B CU HORSE

9. 3B CU FIRE  
Fast pan to window

10. 1B MS JANE

11. 2B POV FIRE

12. 1B MS JANE - hold to fire

13. 3B CU Hand - on top

14. 1B MS JANE  
Hold to window -  
to door

JANE IS HESITANT,  
NOT QUITE SURE  
WHERE TO LOOK OR  
WHAT TO DO. THEN  
SHE NOTICES A  
SMELL OF GAS.  
SHE SNIFFS, THEN  
GOES QUICKLY TO  
THE GAS FIRE.

BUT IT IS TURNED  
OFF)

(SHE SNIFFS AGAIN,  
STILL CONVINCED  
THERE IS A SMELL  
OF GAS. THEN SHE  
LEAVES THE ROOM.

A MOMENT OF SILENCE  
IN THE ROOM)

Sc. 4A. INT. ATTIC LANDING

Cam. 4A

15. 4A  
MS JANE  
Listens for moment  
then leaves shot R.

Cams. 2C 3A 1A

5. INT. BEDROOM. NIGHT.

(JANE HAS RETURNED,  
BUT IS NOT YET IN  
BED)

16. 2C

MS FRANK

JANE: There's a smell of gas.

FRANK: (WAKES SUDDENLY) What?

(HE TURNS ON THE  
LIGHT)

(LIGHT ON)

What?

17. 3A

MIS JANE

JANE: There's a smell of gas in  
the attic.

FRANK: What the hell were you doing  
in the attic?

JANE: It's just as well I went to  
look if there's a smell of gas.

18. 1A

CU FRANK

FRANK: What do you want me to do  
about it?

JANE: You could phone the Gas Board.

FRANK: (LOOKS AT HIS WATCH) At two  
in the morning!

19. 3A

CU JANE

JANE: They must have an emergency  
service. It's not the fire. I  
looked. The fire's off.

20. 1A

CU FRANK



- 3 -

(DANCE)

21. 2C

MS FRANK  
Pan him l.  
Hold JANE

FRANK GETS OUT OF  
BED, AND GOES  
ANGRILY OUT OF  
THE ROOM)

FRANK: (AS HE GOES) No Emergency  
Service in the world is going to  
drive nine miles out of Uckfield at  
two in the morning.

(JANE GETS INTO BED,  
AND LIES BACK ON  
THE PILLOW.

take her to bed

THE SOUND OF  
SOBBING BEGINS  
AGAIN, FAINTLY  
FROM THE ATTIC.

FRANK RETURNS,  
ANGRIER)

21a. 3

MS FRANK

There is no smell of gas in the  
attic.

(HE GETS INTO BED,  
TURNS OUT THE  
LIGHT, AND SETTLES  
HIMSELF POINTEDLY  
FOR SLEEP, TURNED  
AWAY FROM HER)

Cams. 1B 2B 3B

(Shots 22-50 incl.  
for Sc. 6.)

6. INT. ATTIC ROOM. DAY.

(A SECTION OF THE FLOOR IS UP. THE SEARCH FOR THE LEAK IS BEING CONDUCTED BY THE FITTER, AN EXTREMELY GOOD-LOOKING AND SEXUALLY CONFIDENT YOUNG MAN, WATCHED MORE OR LESS PASSIVELY BY HIS APPRENTICE, CHARLIE, A FAT DOLTISH YOUTH OF ABOUT NINETEEN.

JANE IS ALSO WATCHING.

THE FITTER HAS A PLASTIC BOTTLE OF ANONYMOUS WASHING-UP LIQUID)

22. 3 B

2 shot FITTER/CHARLIE  
JANE'S legs fg.

FITTER: Anyway, there's no danger.

JANE: Leaking gas!

FITTER: Of fire, yes. If there was a leak, which as far as we've been able to discover up to now ...

JANE: I did smell gas.

FITTER: (INDICATES THE STATE OF THE FLOORBOARDS) The search continues.  
(cont ...)

(HE APPLIES WASHING-UP LIQUID TO A SECTION OF THE PIPE, AND WATCHES, AS HE CONTINUES SPEAKING:)



- 10 -

FITTER: (cont) We apply this washing-up liquid to the pipe, and if we observe a bubbling ...

23. 1B  
MCU JANE

JANE: It's true I don't smell it now. (SMALL PAUSE) Anyway, I wasn't thinking of fire: I was thinking of fumes.

24. 3B  
3shot

FITTER: No longer dangerous. On account of the carbon monoxide content of natural gas is minimal.

JANE: But putting your head in the gas oven ... it's a traditional way of committing suicide.

FITTER: Not any more. You'd just lie there on the kitchen floor, feeling foolish. We'll have another board up, shall we?

25. 1B  
MCU JANE

(HE TAKES UP ANOTHER BOARD. WHILE:)

JANE: Oh! ... (THINKS) But even with natural ... particularly with natural gas ... there have been cases. Accidents. I've read about them.

26. 3B  
MCU FITTER

FITTER: That's right. You can't be too careful. Can you, Charlie?

27. 2B  
MCU CHARLIE

(CHARLIE GIVES A RATHER DOLTISH GRIN, FLICKS HIS EYES SIDEWAYS AT JANE, AND LOOKS AWAY.

JANE IS DETERMINED TO IGNORE IT)

JANE: Well, then?

- 10 -

- 11 -

FITTER: The appliance would then be in use.

JANE: What?

28. 3 B  
MCU FITTER

FITTER: (INDICATES THE FIRE) The appliance would be alight. Burning. During the burning process, the products of combustion take the place of oxygen in the room, and the products of combustion are not breathable. The oxygen being exhausted, the customer suffocates without noticing it. Very neat.

29. 1 B  
MCU JANE

JANE: It could still be done, then? Except that nowadays, you'd light the fire ... seal up all the ...

(SHE POINTS.  
WE SEE THE WINDOW)

... The window ... doors.

FITTER: It would require some patience. You might starve to death first.

(PAUSE)

JANE: You don't believe there is a leak.

30. 3 B  
3shot

FITTER: (APPLYING LIQUID) I enjoy my work. Believe me.

JANE: And you're making fun of me.

FITTER: No. I prefer intelligent conversation when I'm working. Charlie's different. He's a silent lad by nature. Likes to get on with it.



(SHE LOOKS AT CHARLIE,  
WHO LOOKS AWAY,  
BASHFUL)

31. 1B  
CU JANE

JANE: He doesn't actually seem to do  
nything. You do it all.

FITTER: Charlie? Well, doing's not  
required really, in a mate, not in  
this line of work. It's more being  
there. Chaperone.

32. 3B  
CU FITTER

JANE: (SURPRISED) What? /

FITTER: I have this sexual  
attraction I expect you've noticed  
it. /

33. 1B  
CU JANE

JANE: (STARES AT HIM) Oh!

34. 3B  
CU FITTER

FITTER: I can't help it: it's me  
nature. / But you know what it's like.  
You go into people's homes.

... very  
lonely women ... husbands away all  
day, children in school ... change  
of life, what's more, half of them.  
They get these hot flushes, and  
reach towards me instinctively. /  
(INDICATES CHARLIE) His presence  
keeps them off. Saves the  
embarrassment of a refusal. /

35. 1B  
CU JANE

36. 3B  
CU FITTER

(A SMALL PAUSE.  
HE SMILES)

Of course he gets lost when I tell him,

37. 2B  
CU CHARLIE

(PAUSE.

SHE TURNS ABRUPTLY,  
AND LEAVES THE ROOM.

HE CALLS AFTER HER:)

38. 1B  
MS JANE  
she leaves

Mind you, the husbands are worse.

39. 2B 2shot FITTER/CHARLIE - 12 -

Cn 2

(BUT SHE HAS GONE)

CHARLIE: One of these days, mate.  
One of these days.

(FITTER HAS NOTICED  
THE NEWSPAPER WE  
SAW IN SCENE 1,  
AND PICKS IT UP)

FITTER: See this? Nineteen forty  
two. Lying in front of the fire,  
it was. They're all like that, the  
middle-classes ... can't bring  
themselves to throw anything away,  
not even a bloody newspaper.  
Nineteen forty-two!

(CRUMPLING IT AND  
THROWING IT DOWN)

"Stalingrad Holds".

CHARLIE: I wasn't born.

(NO SHOTS 40-50)



(TELECINE 1 - Opening Titles)

TELECINE 2:

Int. Children's Bedroom.  
Evening.

ROBIN and JAMES are eight and nine, and share a room. Toys include a large ball made of felt, stitched together and stuffed with material. Some bright colour. General clutter. JANE is giving PHILIP a glass of water.

BOYS: General ad lib.

JANE enters.

JANE: And that's the last glass of water, so don't ask your father for one when he comes up, unless you want to wet the bed.

JAMES: I don't wet the bed.

JANE: (TO BOTH) Alright? I'm going now. You can read for half an hour. (KISSES THEM)

JAMES: Sling <sup>us</sup> the book, Robin.

ROBIN: Can I have an apple?

PHILIP has put the glass down on the bed.

JAMES: (TO ROBIN) You've got my book.

JANE: (TO ROBIN) You don't want an apple, Robin.

JAMES: Give us the book.

JAMES begins to get out of bed to get his book, and the glass tips over.

JAMES: I'm going to get my book.  
(THE GLASS TIPS) Oh sod!

Pause. JANE under great tension keeps control.

JANE: Don't swear, James. I've told you before.

ROBIN: (DELIGHTED) He's wet the bed. He's wet the bed.

JANE: (SHOUTS) Shut up! Do you two never realise how tired I get of you?

The TWO of them together, looking at her, frightened.

(No Scene 7)



Cams. 1E 2E 3D

8. INT. LIVING ROOM. NIGHT.

(THE CHILDREN ARE IN BED, DINNER IS OVER. THE STEREO IS GIVING OUT (NOT OBTRUSIVELY) MOZART'S REQUIEM MASS. (GRAMS: DECCA SET 302 - Mozart - Requiem - Lacrimosa)

FRANK IS READING AN ATTITUDE SURVEY FROM SOME MARKET RESEARCH ORGANISATION.

JANE IS LISTENING TO THE MUSIC, AND ALSO WATCHING HIM)

51. 2 E 2shot - see HI-PI in bg. JANE: What is it? What you're reading?

FRANK: Attitude Survey.

JANE: To what?

(HE LOOKS UP, AMIABLY ENOUGH)

52. 3 D MS FRANK FRANK: Sweet-eating and tooth decay. Bullmore's are launching a new product ... well, re-launching an old one really; most new products are old. What used to be called "jaw-breakers" back in the nineteen twenties: one couldn't call anything "jaw-breakers" now, of course. / It's a particularly sticky toffee in hideous modern colours ... positively guaranteed to rot the teeth. It's important to find out to what extent mothers either know or care about that sort of thing. If they know too much, Bullmore's may not launch the product. /

53. 2 E MS JANE

54. 3D MS FRANK JANE: You mean if they know enough./

FRANK: (RETURNS TO READING) Same thing, isn't it? If people know enough, it's always too much in advertising terms.

55. 1E CU JANE (PAUSE) /

JANE: Frank?

FRANK: Hmmm?

56. 3D CU FRANK JANE: You never ask me. /

57. 1E CU JANE FRANK: What? /

JANE: Oh ... toffees ... that sort of thing. I'm a mother. I've got attitudes.

(FRANK LOOKS UP,  
INTERRUPTED AGAIN,  
A LITTLE IRRITATED) /

58. 3D CU FRANK

FRANK: Love, you're not statistically significant. /

59. 1E CU JANE

JANE: Oh! ... Is that what I'm not? /

60. 3D CU FRANK

(HE GIVES HER A  
LOOK, AND RETURNS  
TO THE SURVEY, PAUSE) /

61. 2E MS JANE

The Gas people came this morning. There wasn't a leak. The man was rather cheeky, I thought.

FRANK: (NOT REALLY LISTENING) Hmmm.



JANE: When did we last make love,  
Frank?

(HE LOOKS UP  
AGAIN, SURPRISED) /

62. 3D  
CU FRANK

FRANK: Thursday. I had the  
morning off. Between nine thirty  
and ten. /

63. 1E  
CU JANE

JANE: (SAD) Yes, I thought you'd  
remember.

64. 3D  
CU FRANK

FRANK: The telephone rang just  
after instead of during, for once. /  
(DOUBLE TAKE) What do you mean,  
you thought I'd remember?

65. 1E  
CU JANE

JANE: You always do. The day;  
the hour; the circumstances. I  
expect you took the morning off  
specially. /

66. 3D  
CU FRANK

(PAUSE)

FRANK: Yes, I did as a matter of  
fact. / I thought you were getting  
a bit ...

JANE: Edgely?

67. 1E (on eyes down)  
CU JANE

(SMALL PAUSE,  
DURING WHICH  
HE TRIES TO  
RETURN TO THE  
SURVEY. FROM /  
NOW UNTIL THE  
END OF THE  
SCENE, HE WILL  
WISH TO DO THIS,  
BUT BE UNABLE TO)

I was reading the Sunday Times  
magazine section this morning.

FRANK: You shouldn't keep the Sunday papers lying about all week. It's not healthy.

68. 3D  
CU FRANK

JANE: About men. / It was an issue about men. You remember, you didn't get through it?

69. 1E (on look)  
CU JANE

FRANK: Magazine features about men are mostly aimed at women readers. / If you'd looked at the ads in that issue, you'd find they were all for perfume.

70. 3D  
CU FRANK

JANE: It said ... I wrote it down so as to remember it ... it said that after the age of forty, man's actual desire for sexual intercourse declines. / It said "actual desire": I didn't understand that "actual".

71. 1E  
CU JANE

FRANK: Jane, I'm only forty one. /

72. 3D  
CU FRANK

JANE: But it's very much restored during holidays. The actual desire. /

FRANK: Is it?

(PAUSE AS HE  
SUCCEEDS IN  
RETURNING TO  
THE SURVEY)

73. 1E  
CU JANE

JANE: Or after re-marriage to a younger woman. /

74. 3D  
CU FRANK

(SILENCE. HE LOOKS  
UP AT HER. / FOR A  
MOMENT, HE'D LIKE  
TO KILL HER. THEN  
HE THROWS THE SURVEY  
DOWN VIOLENTLY, AND  
LEAVES THE ROOM.

75. 2E (on rise)  
MS FRANK - pan him R.  
Hold JANE



THE VOLUME SWITCH  
OF THE STEREO IS  
WITHIN JANE'S  
REACH. SHE TURNS  
IT UP)

(On to page 21)

Cam. 1A

76. 1A

MCU FRANK  
pan to MCU JANE

9 INT. BEDROOM NIGHT

(GENTLE SOBS)

tighten to BOU JANE

(JANE AND FRANK  
IN BED. HE  
IS ASLEEP. SHE  
IS LYING AWAKE.  
SILENCE, EXCEPT  
FOR HIS SLIGHTLY  
CATARRHAL  
BREATHING.

THE SOUND OF A  
WOMAN SOBBING  
BEGINS TO BE  
HEARD FROM ABOVE.  
SHE LIFTS HER HEAD  
SLOWLY, EYES OPEN,  
TO STARE UP AT  
THE CEILING. THEN  
SHE SHUTS HER EYES)



TE. SCENE 3:

Int. Office. Day.

Frank's office at the Agency. It's pleasantly furnished. The Agency has several floors of a large modern block.

The window-wall of Frank's office is almost entirely window, and through it you can see other large modern blocks.

FRANK is a Senior Accounts Executive, and his office is pleasantly furnished. He is with a colleague, SANDY, who sits in the guest chair; FRANK sits on the edge of his desk, and wanders about a bit, as he wants to.

SANDY: All women in their mid thirties take pills. Depressive illness ... they all have it. So they should ... husbands away all day, kids too young to talk to they have a bloody awful life. Why did you move out to the country, if you didn't want your wife to take pills?

FRANK: The air.

SANDY: The air?

FRANK: We didn't want the children growing up with polluted lungs. Just blow your nose in London, and you've got a hankie full of soot. (STARING OUT OF THE WINDOW) Of course it's worse in the north.

SANDY: See much of them?

FRANK: (TURNS) What?

SANDY: The children. See much of them?

FRANK: At week-ends.

SANDY: Ah!

FRANK: Don't make debating points Sandy; you know what it's like. Jane gets them off to school after I've left, and they're in bed when I get home.

Frank's SECRETARY comes in carrying a storyboard and the typescript of the text, and puts them into his In-Tray. While:

FRANK: I usually go up to say goodnight. It'll be better when they're older. Thank you, Monica. Except that ...

As she goes, let the CAMERA concentrate on her attractive behind, which FRANK has begun to notice.

SANDY: That what?

FRANK: They're not supposed to want to know you, are they, when they're teenagers?

The behind has reached the door. FRANK'S mouth is dry.

FRANK: Unhealthy.

He closes his eyes.



FRANK: They have to reject you.

SECRETARY goes out.  
FRANK turns to SANDY.

FRANK: Do you ...? I mean, you and your wife, Sandy ...

SANDY: Sex life? Do we have one?

FRANK: Janewas reading something in The Sunday Times. Something about actual desires.

SANDY: Oh, it's not so bad for us. Sue bought a book about it. (WITH SOME WONDER) Exercises! The things you can do with the back of a chair! ...,I'd never realised. And I use my imagination a lot, you know. I expect you've noticed I always try to catch the 7.15. There's a girl on the 7.15 ... third coach from the rear ... she's always there ... demure little thing; she's been reading "Crime and Punishment" all this week. What that girl gets up to in my mind! Crime and punishment isn't in it.

Pause.

FRANK: I've never been unfaithful  
I'm really very fond of Jane.

END TELECINE 3.

Scene: 13 20 30 4B

77. 4 B  
GAS FIRE (feet 1. frame)  
JANE bends into shot

10. INT. ATTIC. DAY.

(JANE SNIFFS TO  
SEE IF THERE IS  
STILL A SMELL  
OF GAS. THERE  
ISN'T. SHE SHAKES  
HER HEAD: IT MUST  
BE IMAGINATION.

A SOUND STARTLES  
HER. IT IS JUST  
A SMALL UNHAPPY  
EXCLAMATION ...  
(A WOMAN'S VOICE)

78. 2 D (on turn)  
BCU JANE

WOMAN'S VOICE: Oh!

(HORSE HOBS)

(JANE IS QUITE  
STILL, LISTENING.

79. 4 B  
HORSE HOBS  
pan to window

SHE LOOKS ABOUT. /

80. 3 C  
MS JANE - pan her to window

THE ROCKING-HORSE  
IS ROCKING GENTLY,  
IT'S HEAD TOWARDS  
THE WINDOW.

81. 1 C (as window opens)  
MS JANE

SHE GOES TO THE  
WINDOW, AND OPENS  
IT. A CASEMENT.

SOUND: WHATEVER  
YOU WOULD HEAR  
IN A SUSSEX VILLAGE  
ON SUMMERS DAY IF  
YOU OPENED THE ATTIC  
WINDOW OF A THREE-  
STOREY-PLU-ATTIC  
HOUSE.

(SHE LOOKS OUT)



TELECINE 4.

Ext. View from the window.

Sound persists from the  
previous scene.

END TELECINE 4.

Cam. 10

82. 1C

CU JANE  
tighten

11. INT. ATTIC. DAY.

(JANE AT THE WINDOW.  
SHE LOOKS DOWN.  
SOUND PERSISTS FROM  
THE PREVIOUS SCENE)



TELECINE 5.

Ext. View from window. Day.

Changed P.O.V. as JANE looks down at the concrete and dustbins outside the kitchen. Sound persists.

The suddenly technical wizardry. Sound cuts out sharply and is replaced by the sound of a WOMAN screaming. And the ground seems to leap up at us.

END TELECINE 5.

Scene, 10 20 30 40

83. 10  
CU JANE

12. INT. ATTIC. DAY.

84. 30  
MS JANE  
runs to CU (window bkg.)

(WINDOW CLOSING)

(JANE BACKS AWAY FROM THE WINDOW FRIGHTENED. SOUND IS AGAIN OF A SUSSEX SUMMER DAY. SHE CLOSES THE WINDOW, AND CUTS THAT SOUND OUT.

85. 20  
CU Door slam

SHE RECOVERS. SHE BEGINS TO LEAVE THE ROOM.

86. 40  
CU JANE

87. 20  
MS JANE

SHE NOTICES THE NOW CRUMPLED NEWSPAPER ON THE FLOOR, AND PICKS IT UP. SHE NOTICES THE DATE.

88. 30 (as she looks down)  
NEWSPAPER  
JANE into shot - picks it up  
places it on horse  
leaves shot

SHE SHRUGS, AND SMOOTHS THE PAPER A LITTLE BEFORE PUTTING IT DOWN ON A SUITCASE, AND LEAVING THE ROOM.

AS SHE CLOSING THE DOOR WE CUT AWAY TO THE FIRE, AND SEE THAT THE NEWSPAPER HAS FALLEN OFF THE CASE, AND IS AGAIN BEFORE THE GAS FIRE.  
(MARVELLOUS IF WE COULD ACTUALLY SEE IT FALLING INTO PLACE, BUT LET'S NOT STRAIN TECHNICAL MAGIC TOO FAR.

(FX DOOR CLOSING)

pan with paper to floor

SOUND: HISS OF GAS)

(FX GAS HISS)



Cams. 1E 2E 3D

89. 1E 2shot FRANK/JANE

13. INT. LIVING-ROOM. NIGHT.

(AFTER DINNER.  
HE WATCHFUL, SHE  
TENSE)

90. 3D MCU FRANK

91. 2E MS JANE

JANE: Why don't you read your book?

92. 3D MS FRANK

FRANK: Oh, I don't know. I shall  
in a moment.

(PAUSE)

93. 1E MC JANE

JANE: Do you want me to put a  
record on?

FRANK: Not unless you do.

JANE: Oh, I don't want to.

94. 3D MCU FRANK

(PAUSE)

95. 1E MS JANE

Or would you rather watch the  
telly?

FRANK: What's on?

JANE: Nothing really. Some play.

96. 3D MS FRANK

(PAUSE)

97. 1E CU JANE

98. 3/ CU FRANK

99. 1E CU JANE

I still hear it you, you know. The  
woman upstairs. I was up there  
today. I went up, and looked about.

slight tighten

(HE IS LOOKING AT  
HER, BUT SAYS NOTHING)

100. 3D CU FRANK

Do you think I'm going mad?

On 3

FRANK: No, I don't think so.

JANE: You should. First the pills, and now this.

FRANK: A lot of women go through a depressive period. The doctor said so. You're on a very small dosage.

101. 1E  
CU JANE

JANE: Three a day. And I'm allowed up to twenty four. You're always telling me to take another. /

102. 3D  
CU FRANK

(HE LOOKS AT HER  
WITHOUT SPEAKING  
THEN:)

FRANK: He said when you were under stress you could increase the dose. He said that to both of us.

JANE: Yes, it's simple, isn't it? "Take another pill; you'll feel better." A great cure for unhappiness.

103. 1E  
CU JANE

FRANK: I didn't say it cured unhappiness. /

104. 3D  
CU FRANK

JANE: Anyway, it doesn't explain the woman in the attic. Hallucinations; that's new. You should be worried. /

105. 1E  
CU JANE

FRANK: You don't see her, Jane /

106. 2<sup>3</sup> (on move)  
HC JANE

(SHE LOOKS AT HIM  
WITHOUT SPEAKING.  
THEN:)

leans fwd.  
develop 2shot

JANE: The children were rather boring today. Something about Robin falling down in the playground.

FRANK: I know. He showed me the scab when I went up.



On 2

tighten as she  
leans back

JANE: It's harder and harder to get them to bed. I've decided I don't like them very much nowadays. There must be nicer children in the world than ours: I really long to hit them ... often. / I mean I long often. Not hit them often. Just once would do. A really good clout round the ear. I expect it's just a phase. /

107. 3 D  
CU FRANK

(SMALL PAUSE)

108. 1 E  
CU JANE

FRANK: Well, I'm glad you don't. /

109. 3 D  
CU FRANK

JANE: Did you ever see a play called ... I've forgotten what it's called. /

109a. 1 CU JANE  
109b. 3 CU FRANK

FRANK: "Gaslight". / It's about a man driving his wife mad. / She thinks she imagines things, and it's him all the time. It's not a play; it's a film. Charles Boyer and Ingrid Bergman.

JANE: It's a play. The local amateurs did it two years ago. (REMEMBERS: IT HAS SIGNIFICANCE NOW) You were out that night.

110. 1 E  
CU JANE

FRANK: Was I? /

111. 3 D  
CU FRANK

JANE: Anyway, how did you know which play I meant? /

112. 1 E  
CU JANE

FRANK: It's obvious what your thinking. /

113. 3 D  
CU FRANK

JANE: Seriously? /

114. 1 E  
CU JANE

FRANK: (HOSTILE FOR A MOMENT) If you think about it "seriously", Jane, you'll realise there's no way I could do it. There's nowhere in the attic to hide a tape-recorder, even if I could switch it on and off at long range. /

JANE: That's mad too, then? Thinking it?

(SMALL PAUSE. FRANK  
CONTROLS THE HOSTILITY)

FRANK: Well, you're bound to think  
about it. Is it in you or in them?

115. 3D JANE: What? /  
CU FRANK

FRANK: The phase. Is it you having  
a phase of going off James and Robin  
or ...

JANE: Try not to be stupid, Frank.

FRANK: I'm sorry.

(PAUSE)

116. 1E  
CU JANE

JANE: It's me. I suppose. / The phase.  
All part of the same thing. Do you  
think the house could be haunted? /

117. 3D  
CU FRANK

FRANK: It was only built in the  
1900s. It's no older than your mother. /

118. 1E  
CU JANE

JANE: What's that got to do with it? /

119. 3D  
CU FRANK

FRANK: They didn't build haunted houses  
in 1910. /

120. 1E  
CU JANE

JANE: Pity. (SAD) I don't want  
to have hallucinations; I'd really  
much rather not. Should I see a  
psychiatrist, do you think? / I'm  
not sure mental illness is really  
Dr Dempsey's thing. (PAUSE)  
If it was an older house, there might  
be a priest's hole or something. /  
Some bricked up cupboard with a  
skeleton. Have you got the plans of the  
house, Frank? Do you know anything  
about it before we came, (PAUSE) I  
don't know there are any psychiatrists,  
in Uckfield. Can you do it on the  
National Health? /

121. 3D  
CU FRANK

122. 1E  
CU JANE

123. 3D  
CU FRANK

(PAUSE)



FRANK: No, I havn't got the plans  
of the house. I know when it was  
built; that's all. You have to  
know that for the mortgage.

(ROBIN'S VOICE IS  
HEARD FROM UPSTAIRS)

124. 1E

CU JANE

ROBIN: (HEARD) Mummy! Mummy! (GRAMS)

(JANE CLOSES HER  
EYES)

Cam. 1B

(Black & white gauzed shot)

125. 1B

Very low W/A  
G/S FITTER  
frame from knees  
upwards - ceiling  
piece over

14. INT. ATTIC. (OR BEDROOM). DAY.

(QUICK FLASH  
OF FITTER)



Cams. 1 E 2E 3E

126. 1E

CU JANE

15. INT. LIVING-ROOM. NIGHT.

(JANE OPENS HER  
EYES, STARTLED  
AND SHOCKED)

127. C

MS FRANK

(GRAMS:)

ROBIN: Can I have a drink of water?

FRANK: (GETTING UP) It's alright.  
I'll go.

Hold rise past JANE  
then old her

ROBIN: (HEARD) Can I have a drink  
of water?

(GRAMS)

(AS FRANK GOES TO  
THE DOOR)

JANE: Well, at least that's not  
imagination.

(Shots 128-138 for Sc. 16)

16. INT. ATTIC. DAY.

(SWINGER OUT)

(Six shots - as directed)

(JANE IS KNOCKING  
AT THE WALL,  
TRYING TO DISCOVER  
WHETHER THERE'S  
A HOLLOW PLACE  
ANYWHERE. THERE  
ISN'T.

THE GAS FIRE  
STANDS IN FRONT  
WHERE THE OLD  
FIREPLACE USED  
TO BE, WHICH HAS  
BEEN BOARDED IN.  
BUT A HOLE HAS  
BEEN LEFT FOR  
VENTILATION.  
SHE PUTS HER  
HAND IN THE  
HOLE, BUT IT  
DOESN'T REACH  
FAR.

SHE STRUGGLES,  
AND TRIES TO  
GET HER HAND  
FURTHER IN.  
SUDDENLY THERE  
IS A STORM OF  
SOBBING FROM  
THE UNSEEN WOMAN.

JANE SPRINGS  
BACK, STARTLED.  
THE SOBBING DIES  
AWAY. SHE  
REACHES INTO  
THE VENTILATION  
SPACE CAREFULLY,  
FEELS ABOUT,  
FIND SOMETHING,  
GIVES A TUG.  
SHE BRINGS OUT  
ONE END OF A  
VERY OLD, PERISHED  
PIECE OF FLEX)



YK

TELECINE 6:

Frank's Office. Day.

FRANK is at his desk. He is ill at ease. SANDY can be wherever he wants to be, or the director wants to put him.

FRANK: Sandy, you were in private practice, weren't you, before you came to us?

SANDY: Not very private. I was a junior consultant at Bart's.

FRANK: I was wondering if you'd kept up.

SANDY: With?

FRANK: Oh, you know ... people. In your own field. If you knew someone. Any psycho-therapist or ... analyst or ... anyone really.

SANDY: Why?

FRANK: Jane seems to be having these hallucinations.

SANDY: Oh!

FRANK: I don't think it's very serious. She's been on vallium for about a year. You know the sort of thing ... depressions ... fears ... People go through them.

It's like flu nowadays: anyone could get it.  
(SMALL PAUSE) Lasts longer, of course.

SANDY: Hallucinations?

FRANK: A woman crying. In the attic. At night mostly. Well, I'm not around in the daytime.

SANDY: Does anyone else hear?

FRANK: No.

Pause.

SANDY: You said you weren't around in the daytime. You mean she only gets these hallucinations when you're around?

Pause.

FRANK: (SHORT) No, I don't mean that at all.

END TELECINE 6:



(Shots 139-150 for Sc.17)

(Six shots as directed) 17. INT. ATTIC. DAY.

(JANE IS DISHEVELLED.  
SHE HAS ALREADY  
KNOCKED OUT THE  
WOODEN BOARDING  
WITH A CROW-BAR,  
AND IS STARTING  
ON THE CHIMNEY  
ITSELF. MAYBE  
CUT AWAY AS SHE  
ATTACKS IT TO  
THE WOODING  
ROCKING-HORSE  
AND THE OPEN  
WINDOW.

AND ALL THE TIME  
WE HEAR THE WOMAN  
SOBBING ABOVE  
JANE'S HARD  
BREATHING)

TELECINE 7:

Frank's Office. Day.

SANDY: Have you ever thought  
about an au pair?

FRANK: (SURPRISED) We used to  
have one, but you know what the  
French are: she was caught shop-  
lifting in Oxford Street, and we  
had to get rid of her. And then  
when we moved to the country,  
Jane said she's nothing else to  
do all day long, but look after the  
place, so we manage with a daily.

SANDY: Dutch girls are good.  
They're very honest.

END TELECINE 7:



TELECINE 8:

Int. Frank's Office. Day.

FRANK opens his eyes.

FRANK: Why an au pair?

SANDY: I was thinking of continuity, I suppose. If Jane were to be really ill ... and one never knows, you know, when people start hallucinating ...

FRANK: I'm beginning to find this rather alarming.

SANDY: (SHARP) Well, don't.  
(SMALL PAUSE) I'm sorry; but don't. If Jane's to be helped, you'd better keep alarm right out of the case. Where was I?

FRANK: Au pair. Reasons for.

SANDY: First to help with the children, because as you say yourself, they're beginning to get Jane down. Second to be company for Jane. If she's depressed she oughtn't to be left all on her own in the middle of Sussex. And third, if things were to get worse, and Jane had to go away for a while ...

FRANK is staring at him, appalled.

SANDY: (GENTLE) You must have thought of it. (NO ANSWER) Feared it.

Pause.

SANDY: Don't fear it. It probably won't happen. I've known plenty of schizophrenics living at home, more or less happily, and the whole thing under control. Even if it did happen, she'd almost certainly be back within months. And meanwhile there'd be someone to provide continuity. Some-  
one the children knew.

FRANK: We don't know she is schizophrenic.

SANDY: No, we don't.

FRANK: I can bring her in to see whomever you suggest. When you like. I mean, we can afford ... with all that medical insurance, we might as well get some value for it. (PAUSE) Sandy, if you could come over ... I know it's a long way out.

SANDY begins to leave.

SANDY: I'll phone Sue.

FRANK: Thanks.

SANDY: It doesn't have to be an au pair. A good old-fashioned nanny would be better.

As SANDY goes:

FRANK: I don't think we could afford a nanny.

END TELECINE 8:



Cams. 11) 2E 3D

152. 3D

Group -  
FRANK/JANE/SANDY

19. INT. LIVING-ROOM. NIGHT.

(JANE AND FRANK  
STANDING, FACING  
EACH OTHER.

SANDY AT A LITTLE  
DISTANCE, A WATCHER.

FRANK HAS BEEN  
SUGGESTING GETTING  
AN AU PAIR, AND  
JANE HAS MADE THE  
SMALL OBJECTION,  
"BUT WHERE WOULD  
WE PUT HER?")

FRANK: She could have the attic.

(PAUSE.

SHE LOOKS AT HIM.  
HAS HE FORGOTTEN  
WHAT IT IS ABOUT  
THE ATTIC?)

JANE: Oh!

FRANK: (PUZZLED) Couldn't she?

(JANE: AS THE  
RELIEF BEGINS TO  
TAKE HER)

JANE: Yes, she could. What a  
good idea! She could; she could!

(HE REALISES WHAT  
SHE MEANS)

FRANK: Of course she could. I  
never thought of that. She would;  
she must. (cont...)

(FRANK HAS STARTED  
TO LAUGH THAT THE  
PROBLEM SHOULD BE  
SOLVED SO SIMPLY)

153. 1E

CU SANDY

FRANK: (cont) She'd have the attic.  
She'd actually live in the attic.

(JANE HAS JOINED IN,  
LAUGHING HELPLESSLY.  
BOTH ARE HELPLESS  
WITH THE KIND OF  
LAUGHTER WHICH IS  
CALLED SILLY BY  
THOSE NOT DOING  
IT.

OVERLAP)

154. 3D

CU FRANK

(TO SANDY) Sandy, she'd live in the  
attic.

155. 1E

2shot JANE/SANDY

JANE: She would; she'd be up  
there.

(FRANK BEGINS TO  
RECOVER)

156. 3D

MCU FRANK

FRANK: Oh dear; oh dear. Of  
course it would have to be re-  
decorated.

(JANE'S HILARITY  
CUTS OUT AT ONCE.  
THE WHOLE ATMOSPHERE  
CHANGES. THE MEN  
DON'T KNOW WHY)

JANE: Yes.

157. 1E CU JANE

158. 3D CU FRANK

FRANK: What's the matter?

159. 1E CU JANE

JANE: I'd better show you.  
(cont...)

160. 3D CU FRANK

2 next...



(JANE BEGINS TO  
LEAVE THE ROOM.)

161. 2E

2shot JANE/SANDY

FRANK LOOKS WORRIEDLY  
AT SANDY, WONDERING  
IF HE SHOULD COME  
TOO.

JANE SEES IT)

JANE: (cont) It's alright, Sandy;  
you might as well come along. It's  
all part of the same problem.

162. 3B

MS FRANK  
he rises.

(On to page 48 and scene 20)

20. INT. ATTIC. NIGHT.

163. 3 B

D OR -pan FRANK to  
centre room

(A BRIEF MOMENT  
OF DARKNESS  
BEFORE THE OVER-  
HEAD LIGHT IS  
SWITCHED ON.  
IT'S THE LIGHT  
WE SEE FIRST.

THEN THE  
DEVASTATION OF  
THE ROOM.

THEN JANE AND  
THE TWO MEN.  
FRANK WALKS IN  
TO LOOK ABOUT  
HIM. JANE STAYS  
WITH SANDY BY  
THE DOOR)

164. 1B

2shot JANE/SANDY

FRANK: (HELPLESS) It's just  
as well we'd decided to re-  
decorate. /

SANDY: Why, Jane?

(JANE DOESN'T  
ANSWER)

FRANK: "Gaslight", I suppose?

165. 3 B

MC FRANK

SANDY: Gaslight? /

FRANK: Looking for a tape-  
recorder. Something like that.  
(DEPENDING HER TO SANDY) Dammit.  
I am in advertising. I could get  
hold of ... equipment. /

166. 2 B

2shot JANE/SANDY

Pan her past FRANK

Crab i. to hold SANDY's legs fg.



On 2

(JANE GOES IN  
SILENCE TO THE  
WRECKED CHIMNEY-  
BREAST, AND  
SHOWS THEM THE  
DANGLING PIECE  
OF FLEX)

JANE: I found this.

(PAUSE)

FRANK: It's for the television.  
Something to do with the aerial.

(PAUSE)

pan JANE past SANDY  
hold him

JANE: Well, it's all settled  
then. We'll get an au pair.  
She can have the attic.

(SHE WALKS STRAIGHT  
OUT PAST SANDY,  
LEAVING THE TWO  
MEN LOOKING AFTER  
HER)

167. 3B /  
MCU FRANK

FRANK: I'm sorry it's such a  
long drive back.

Cams. 4E 1F 2F

21. INT. KITCHEN. NIGHT.

(IT'S A KITCHEN  
WHICH IS ALSO THE  
ROOM THEY EAT IN.  
A REAL AD MAN'S  
KITCHEN.  
HABITAT TABLES AND  
DINING-CHAIRS.  
A PINE DRESSER.  
EVIDENCE OF EARTHEN-  
WARE CASSEROLES.  
EVERYTHING A LOVELY  
WARM WOOD AND BROWN  
AND ORANGE.  
GAS STOVE AND OVEN.  
KITCHEN AREA  
PARTITIONED OFF  
FROM THE DINING-  
AREA. DOOR TO OUT-  
DOORS AND ANOTHER  
TO THE LIVING ROOM.

FRANK, JANE AND  
INGEBORG ON THE  
LAST STAGES OF  
DINNER, HE WITH  
CHEESE AND THEY  
WITH APPLES.

INGEBORG IS A  
SERIOUS, CHARMING,  
NINETEEN-YEAR OLD)

168. 4E GROUP - fav. INGE & FRANK

FRANK: I suppose there's a  
Youth Club in Uckfield ... in  
fact, I know there is. There  
was rather a ruckus recently.  
It was in the Gazette.

INGEBORG: Ruckus?

169. 2 F CU JANE

FRANK: Rumpus. Row./

Some of the lads got drunk  
and painted rude words all over  
the Chapel of Divine Renunciation.  
Of course there'd  
be problems or getting back./

170. 1 F 2shot INGE/FRANK



INGE: Yes?

FRANK: The buses stop rather early.  
You don't drive a car, I suppose?

INGE: I can drive a little, but  
I have no licence. /

171. 2F  
CU JANE

FRANK: Oh well, that's alright.  
I'll give you a few lessons, and  
you can take the test. / I taught  
Jane to drive. If a man can teach  
his wife, he can teach anyone. /

172. 4E  
2shot INGE/FRANK

173. 2F  
CU JANE

(JANE, WHO HAS  
BEEN WATCHING /  
THEM IN SILENCE,  
NOW GETS UP  
ABRUPTLY) /

174. 1F (on rise)  
MC JANE

175. 4E  
CU FRANK

(SURPRISED) Oh! ... We've done? /

176. 1F  
MC JANE  
Hold her to cooker

JANE: I'm going to put on the  
kettle.

(A SMALL MOMENT.  
JANE LIGHTS THE  
GAS, AND PUTS  
THE KETTLE ON.  
INGE MAKES  
CONVERSATION  
POLITELY)

177. 4E  
2shot INGE/FRANK

INGE: You are lucky that you  
have gaz so far from the town.

FRANK: Yes, we are lucky. It's  
partly because we're the Eastbourne  
side of Uckfield, and partly  
because there used to be one of  
those little Victorian Gas Companies  
here. (cont ...)

2 next...

178. 2F

SINGLE JANE - bring  
her to table

FRANK: (Cont) You know how  
there was that rash of them,  
springing up everywhere in the  
nineteenth century. It was like  
the Railway Boom.

INGE: Yes?

JANE: I don't think she does  
know, Frank.

179. 4R

CU FRANK

FRANK: What?

180. 2F

SINGLE JANE  
hold her behind INGE  
to 3shot

JANE: I don't see how Ingeborg  
can know the minutiae of Nineteenth  
Century English Social History.  
If I hadn't heard you explaining  
it so often, I shouldn't know  
myself.

(PAUSE.

INGEBORG GIVES  
A CHARMING SMILE)

MIX

INGE: Please don't call me  
"Ingeborg" Mrs. Pullar. My  
friends say "Inge".



Cams. 4D 1G 2G

22. INT. LIVING ROOM. NIGHT.

(THEY HAVE MOVED  
IN FROM THE KITCHEN,  
FRANK IN HIS CHAIR,  
INGE CLOSE TO HIM  
ON THE SOFA, JANE  
AT A LITTLE DISTANCE  
IN HER CHAIR, AGAIN  
SILENT AND WATCHING.

AFTER ESTABLISHING  
JANE, PLEASE SHOOT  
THE WHOLE OF THIS  
SHORT SCENE FROM  
HER P.O.V. THE TWO  
TOGETHER, AT A LITTLE  
DISTANCE, CUTTING  
BACK TO HER FACE  
WHEN NECESSARY)

181. 2G  
GROUP - FRANK & INGE  
over JANE's shoulder

(HE CLICKS HIS  
FINGERS IN  
EXASPERATION)

FRANK:  
I must remember not to call them  
jaw-breakers.

182. 4D  
CU JANE

INGE: Yes? /

FRANK: It's the old name for them.  
A sort of sticky toffee.

183. 2G  
2shot FRANK/INGE

INGE: So what will you call them  
now? /

184. 1G

MCU JANE

FRANK: It's not decided. "Gummy Chums" is the current favourite, but I'm not sure there's enough mileage in it. Anyway we're going to use these anti-pollution wrappers. You send two thousand back to the makers, and you get a certificate, / ten thousand for a silver-plated badge.

Hold her rise to door

INGE: Very good. That is very good.

(JANE STANDS UP  
AND STARTS TO  
LEAVE THE ROOM.,  
WHILE:)

185. 2G

2shot FRANK/INGE

FRANK: Do you like it? That was my idea, as a matter of fact. / Of course I'm not really a member of the Creative Group, but we all muck in.

INGE: Oh, that is most creative.



Cam. 3E

186. 3 E  
MS JANE

---

23. INT. KITCHEN. NIGHT.

(JANE WASHING UP)

96.

-56-

Cams. 4D 1G 2G

187. 1G 2shot FRANK/INGE

24. INT. LIVING ROOM. NIGHT.

FRANK: There is one of those portable televisions in your room. Japanese. I've always wanted to get one, so this seemed rather a good opportunity.

INGE: (PUZZLED) You prefer I shall stay in my room after dinner?

FRANK: Oh no, no! You're supposed to be one of the family.

-56-



-57-

Cams. 3A 1A

25. INT. BED-ROOM. NIGHT.

(JANE'S BEDSIDE  
LIGHT IS ON,  
FRANK'S OFF.  
SHE IS LISTENING  
FOR SOUNDS UPSTAIRS)

198. 1 A

2shot FRANK/JANE

FRANK: Go to sleep, Jane.JANE: Soon.

FRANK: Why should you hear  
anything now? There hasn't been  
anything for the past week.  
Now there's even less reason.

very slow track in

JANE: (SURPRISED) How odd!  
You said that as though you  
believed it. As if you could  
hear it.

FRANK: Well, I can't ...

JANE: As if I weren't ...  
hallucinating.

FRANK: You've been better all  
round just lately.

JANE: As if I wasn't mad.

FRANK: (ANGRY) You're not mad.  
Mental illness, that's different.  
You're not mad.

-57-

On 1

Turns off light  
tighter to MCU

JANE: No, I'm not mad.

(SHE TURNS THE  
LIGHT OFF.  
HE SETTLES FOR  
SLEEP)

FRANK: Goodnight, love. (FX SCB)

(PAUSE. THEN THE  
SOUND OF A WOMAN  
SOBBING COMING  
FROM UPSTAIRS)

Hold fast rise

JANE: (QUIETLY) No.

FRANK: What?

He joins her

(SHE SITS UP IN  
BED, AND SHOUTS  
VIOLENTLY)

JANE: No!

FRANK: Jane, be quiet.

(HE SWITCHES HIS  
BEDSIDE LIGHT ON.  
SOUND CUTS OUT.

JANE, STILL STRONG,  
BUT NO LONGER  
SHOUTING)

JANE: Oh no! No!

FRANK: Be quiet, Jane. You'll  
wake ...

(JANE INDICATES  
UPSTAIRS.  
WITH HATRED)



-59-

On 1

JANE: Her?FRANK: The children. Everyone.JANE: Let them all know. They might as well know.FRANK: Look, Sandy's been talking to a mate of his. Another psychiatrist ... a consultant psychiatrist. He's ready to see you whenever ... except that lately you've been so much better, I didn't bother ... He's very expensive, love; he must be good. You can see him -JANE: Tomorrow?FRANK: This week. Soon. I'll arrange it.JANE: The boys?FRANK: Keep them home from school that day. Inge can look after them.JANE: Yes. Inge.She moves -  
hold FRANK(SHE BEGINS TO  
GET OUT OF BED)FRANK: Where are you going? /189. 3 A  
CU JANEJANE: She's up there, isn't she? Maybe she heard it. Maybe only women hear it. Maybe I'm not mad. /190. 1 A  
2shot FRANK/JANE  
Hold FRANK

-59-

-60-

On 1

FRANK: (SHARP) Jane, please  
don't. (SHE STOPS) It's late,  
Jane. You can ask her in the  
morning if she heard anything.

(JANE BEGINS TO  
GET BACK INTO BED)

-60-



Cam. 4B

191. 4B  
W/A ROOM

26. INT. ATTIC. NIGHT.

(THE ROOM HAS  
BEEN RE-DECORATED  
AND TIDIED UP -  
NO SUITCASES OR  
ROCKING-HORSE.

INGE LIES IN BED,  
READING THE MARKET  
RESEARCH SURVEY WE  
HAVE SEEN EARLIER.

THE CASEMENT WINDOW  
IS OPEN)

TELEPHONE 9:

Int. Frank's Office. Day.

JANE is dressed for town,  
and the psychiatrist,  
from whom she has just come.  
She is very much on edge,  
and bright with it.

JANE: He wrote down everything I  
said.

FRANK: They're bound to take notes.

JANE: You'd think he'd have a  
tape-recorder when he's so famous.  
But it was all scribble, scribble,  
scribble with a silver pencil. And  
when I cried, he wrote down, "cried".

FRANK: (UNCOMFORTABLE) They keep a  
record, I suppose. (VAGUE GESTURE)  
Reactions. That kind of thing.  
(SMALL PAUSE) You cried, eh?

JANE: Copiously. And he said I  
mustn't worry too much: these states  
are natural. He's given me a new  
sort of pills - you've not wasted  
your money, Frank. And I mustn't  
drink immoderately.

FRANK: Jane -

JANE: Alcohol. I mustn't drink  
alcohol immoderately. Not with  
these pills. And I told him all  
about our sex-life. That was when  
I did most of the crying.

Knock at the door,  
which is at once  
opened. The SECRETARY  
is there.

SECRETARY: I'm so sorry to  
interrupt.



FRANK: That's alright, Monica.

SECRETARY: Bernard's been pestering me. He wonders --

FRANK: In the out-tray.

SECRETARY: Thankyou.

And she takes them.  
And leaves saying  
to JANE:

When she has gone:

JANE: Nice arse. (FRANK IS  
EMBARRASSED) It's alright, Frank:  
I know you don't make passes.  
Anyway, I'm to see him again if the  
new pills don't work. And he  
wanted to know whether I've ever been  
tempted to damage myself or others.

END TELECINE 9:

TELECINE 9A:

FRANK: Well, you haven't, have you?

Ext. Lawn from the  
Kitchen window. Day.

The TWO BOYS, ROBIN  
and JAMES, are playing  
a game on the lawn,  
which involves throwing  
a coloured rubber ball  
over the head of either  
INGE or FRANK, whichever  
is in the middle, each  
giving way to the  
other when he/she  
manages to catch the  
ball and get it away  
from the BOYS.  
It's a Sunday.

Maybe we see JANE in  
the foreground,  
watching from the  
kitchen. But not if it's  
difficult.

SOUND: of the giggles  
and shouts of the game,  
heard as if from the  
kitchen.

END TELECINE 9A:



-65-

192. 3E

Cam. 3E

FS JANE  
(thro window - pan  
to open)

27. INT. KITCHEN. DAY.

Cam.2 s/i CAUTION:  
Still of trees  
ov r window

FILM TRACK OVER

(JANE TURNS AWAY  
FROM THE WINDOW.  
THE TABLE IS LAID FOR  
LUNCH, VEGETABLES HAVE  
BEEN PREPARED, AND  
THE JOINT IS ALL READY  
TO PUT INTO THE OVEN.  
JANE PUTS IT IN.  
THEN SHE GOES TO THE  
DOOR TO JOIN THE  
OTHERS OUTSIDE.  
SHE OPENS IT)

-65-

TELECINE 10:

Ext. Lawn. Day.

INGE jumping to catch  
the ball, and catching it

SOUND OVERLAP:

WOMAN'S VOICE only says  
"ane" twice, as a  
single exclamation, the  
first being heard now.

Ext. Outside Kitchen  
Door. Day.

JANE with her hands  
over her face to shut  
out what she has just  
seen.

SOUND OVERLAP:

Second "Jane" heard.

JANE lowers her hands,  
pulling them down  
over her face.

(SOUND CUT)

We see what she has seen -  
herself, dressed in night  
clothes, lying on the  
concrete, face down.  
No need for make-up blood  
because even as we see  
it, it fades, and just  
the concrete is left.

(SOUND IN)

Then JANE again.  
And we hear from above:

WOMAN'S VOICE: Poor Jane!

JANE looks up.

Up above is the attic  
window. It is slowly  
opening.  
JANE goes angrily towards:



Ext. Lawn. Day.

The game interrupted  
by JANE'S angry arrival.

JANE: Your window's open. Inge,  
your window's open.

Silence. Nobody can  
understand.  
They are shocked,  
and surprised by this  
anger.  
Then:

FRANK: What does it matter if it is?

END TELECINE 10:

BOYS: (TAKING COOKIES) Thanks Mum.  
Thanks Mum.

Cams. 3A 1A

28. INT. BEDROOM. NIGHT.  
(NO LIGHTS)

193. 3 A  
C2shot

(ONLY MOONLIGHT.  
JANE AND FRANK  
IN BED.

JANE LYING WITH  
HER EYES TIGHT  
CLOSED.

SOUND OF THE WOMAN  
SOBBING COMING  
FROM UPSTAIRS)

(FX SOBS)

JANE: Driving lessons! We didn't  
need to go to the expense of an au  
pair. All we needed to do was move  
from this house.

(FRANK LYING WITH  
EYES OPEN.  
MOONLIGHT GLINTING  
ON THE WHITES OF  
HIS EYES, AS HE LOOKS  
SIDEWAYS AT HER WARILY)



TELECINE 11:

Ext. Outside a School. Day.

Obviously one can't  
afford hordes of  
CHILD EXTRAS just for  
this sequence.  
Can one use an actual  
school?  
If not, 'll rejig this.

Anyway I want INGE meeting  
ROBIN and JAMES, who  
come running towards her,  
shouting joyfully,  
"Ingy! Ingy!" as she  
stands by the car.

Int/Ext. Car. Day.

As they drive home,  
both BOYS in the  
front seat with INGE.

(ALL CHILD EXTRAS DELETED)

INGE: You make a great ruckus, you  
boys. You should be disappointed  
your mother has not come.

JAMES: We don't like our mother now.

ROBIN: She's a cross patch.

INGE: (PLACID) That will do.

JAMES: What's a ruckus?

INGE: Rumpus. Row.

END TELECINE 11:

-70-

Cams. 4B 1G 2G

(CAPTION CAM. 4 WILL FEED COLOUR TV)

29. INT. LIVING ROOM. DAY.

(THE TELEVISION IS ON.  
WE DON'T NEED TO SEE  
THE ANNOUNCER.

194. 1G

Frame telephone &  
television

JANE lifts phone.  
Crab R. & follow her

NB: THIS SCENE TO BE  
SHOT WITH MALE VOICE  
DISTANT. BUT FILM MAY  
BE CUT IN AT EDIT.

WE ARE HAVING A FRENCH  
LESSON.  
THIS IS WHERE OUR PLAY  
LEAVES NATURALISM, BUT  
PLEASE DON'T BE WORRIED  
ABOUT IT: IT'S ONLY IN  
THE BACKGROUND, AND FEW  
PEOPLE WILL NOTICE.

JANE IS STARING AT THE  
TELEPHONE, TRYING TO  
GET UP COURAGE TO RING)

ANNOUNCER: Le faisan: the pheasant.  
Le paysan: the peasant. (TAPE)

(JANE PICKS UP THE PHONE  
AND DIALS.  
THE PHONE RINGS.  
MALE VOICE ANSWERS, ON  
DISTORT)

Tighten to MCU

MALE VOICE: Can I help you? (TAPE)

JANE: I don't know.

MALE VOICE: Shall we try? (TAPE)

Throughout this long scene tighten imperceptibly to BCU JANE

JANE: I ... I don't want to monopolise your time. There must be a lot of people ... I mean, people with urgent ... I really don't know why I'm ringing.

ANNOUNCER: Faisan roti: roast pheasant. Paysan roti: roast peasant. (TAPE)

JANE: I feel so frightened.

-70-



-71-

MALE VOICE: Yes? (TAPE)

JANE: I don't know what's wrong with me. I feel ... Everyone thinks .. They don't say "Mad": they all say "mental illness". (SHE STARTS TO CRY) And I'm not mad; I'm really not mad. (CRYING HELPLESSLY) I get depressed; that's all.

ANNOUNCER: Faisan farci: stuffed (TAPE)  
pheasant.

MALE VOICE: Tell me about it. (TAPE)

ANNOUNCER: Paysan farci: stuffed  
peasant. (TAPE)

JANE: (STILL CRYING) I keep hearing this woman in the attic.

-71-

TELECINE 12:

Int/Ext. Car. Day.

INGE and the BOYS  
are singing:

SINGING:

Old MacDougall had a farm.  
E-I. E-I. O.

END TELECINE 12:



(Shots 195-205 to cover Sc. 30)

Cams. 4D 1G 2G

30. INT. LIVING ROOM. DAY.

195. 1G (cont.)

JANE: I can understand depression: everyone gets depressed. We moved to the country because of the children. I had a friend in those days - Pamela: she lived just round the corner in Drayton Gardens. She said (HALF LAUGH: HALF CRY) "Oh my dear, never do anything for your children. You're bound to regret it".

(JANE BREAKS DOWN AGAIN)

MALE VOICE: That's alright. Go on when you feel like it. (TAPE)

ANNOUNCER: Faisan poele: braised pheasant. Paysan poelt: braised peasant. (TAPE)

JANE: And I was lonely: I was bound to be depressed. Frank used to get home late and tired, and sex ... well, he was very considerate: we used to make love at week-ends when he was feeling up to it. You must have heard this kind of thing a thousand times. (DESPAIR) I'm really a very ordinary woman.

ANNOUNCER: Les Americains ont roti un faisan au four. The Americans have roasted a pheasant in the oven. (TAPE)

JANE: Until this other thing, you see. And it's not just the woman sobbing. First the gas-fire - you can't kill yourself with gas. And then the window. Everything in league.

ANNOUNCER: Les Americains ont roti  
un paysan au maison. The Americans  
have roasted a peasant in his house.  
(TAPE)

JANE: I saw myself the other day.  
Dead. Lying out on the concrete.  
If we could just move house, it  
would be different: I'm sure it  
would. But he won't listen.

MALE VOICE: Have you tried exorcism?  
(TAPE)

(PAUSE)

JANE: Exorcism?

MALE VOICE: If you can't move house.  
(TAPE)

JANE:(CATCHING ON) To get rid of  
the ghost?

MALE VOICE: If it is a ghost.  
(TAPE)

JANE: Will it work?

MALE VOICE: I don't know much  
about it, I'm afraid. Most churches  
do have a service of exorcism.  
(TAPE)

JANE: I could talk to the vicar.  
I never see him.

MALE VOICE: Please. Remember. It  
may not work.  
(TAPE)

JANE:(HOPE NOW) I know. But don't  
you see, it's something to try.  
Thank you.

(SHE PUTS THE PHONE  
DOWN)



TELECINE 13:

Part of a Church Hall. Day.

It only needs a phone,  
and a straight chair -  
nothing like that  
dreadful 'Befrienders'  
set with its glass panels.

This is a tatty room  
in a Church Hall somewhere  
in Sussex.

MAN has just put the  
phone down.

MAN: Well, I hope I've done right.

WOMAN: What was the trouble?

MAN: She hears voices. Something  
in the attic.

WOMAN: Hallucinations?

MAN: I suppose so. She's on  
Largactil, but it doesn't seem  
to be doing much good. I suggested  
exorcism.

WOMAN: You what?

MAN: She hadn't thought of it.  
She felt better.

WOMAN: Exorcism for hallucinations!

MAN: Well, it might help. That's  
the trouble with you Christians:  
you don't believe in your own  
religion. If the pills don't work,  
exorcism might. She'll end up in a  
looney bin otherwise.

WOMAN: (PHONE RINGS) I'll take it.

END TELECINE 13:

Cams. 4D 1G 2G

206. 1G

MC JANE  
(TV prominent next  
to her)

31. INT. LIVING ROOM. DAY.

(JANE ON THE PHONE  
AGAIN.  
BUT VERY DIFFERENT)

ANNOUNCER:(SAD) Tous les paysans  
sont morts. (TAPE)

JANE: Perhaps you could come over  
for tea tomorrow?

ANNOUNCER:(SAD) All the peasants  
are dead. (TAPE)



(Shots 207-235 for sc. 32)

CAMS. 4D 1G 2G

32. INT. LIVING ROOM. DAY.

(THE YOUNG ANGLICAN  
PRIEST HELD IN MID-  
SHOT, ALMOST IN  
SUSPENDED ANIMATION,  
SITTING UNCOMFORTABLY  
ON THE EDGE OF HIS  
CHAIR, A CUP OF TEA IN  
ITS SAUCER IN ONE HAND,  
A LARGE WEDGE OF CAKE  
HALF WAY TO HIS MOUTH  
IN THE OTHER)

207. 2G

2shot fav. PRIEST

PRIEST: Well ...

(HE BITES INTO THE  
CAKE: A DIVERSION)

What excellent cake!

JANE: It's from the Health food  
Shop. Date and Walnut.

(PAUSE)

PRIEST: I'm not entirely clear.

JANE: There's a manifestation  
in the attic.

PRIEST:(DOUBTFUL) Yes. Located in  
the attic? Voices?

JANE: A voice. A woman's voice.

PRIEST: A presence. Yes. And no  
one else, you say, ever hears ...  
Yes. /

208. 4D

MCU JANE

2 next

On 4

209. 2G

MCU PRIEST

JANE: I'd be prepared to pay what's usual. I know one has to pay for weddings and funerals: one shouldn't expect an exorcism to be any different: it's still a special service./ Travelling - it's a long way to come. Our local vicar's rather low-church; he wouldn't do it. But he said you were high.

210. 4D

MCU JANE

PRIEST: Oh, I am. I am ... high. (ATTEMPT AT A JOKE) Perhaps higher in summer. /

JANE: I don't understand you.

PRIEST: A joke. Please ignore it. I am high in the liturgical sense. Your local priest, I understand, has methodist leanings. It takes all sorts.

211. 2G

CU PRIEST

JANE: He wouldn't thank you for calling him a priest, if that's what you mean. Will you do it? /

PRIEST: Mrs Pullar, in the matter of casting out devils ... it's really hardly ever done nowadays. Instead - particularly in the United States - many priests are given a grounding in psychiatry. /

212. 4D

2shot fav. PRIEST

JANE:(ANGRY) I don't want you to cast out devils: I want you to get rid of the ghost in the attic. (RECOVERS) I'm sorry; I don't mean to be impatient. The children will be back soon, and it'll be rather difficult to talk. I'd have asked you over for coffee tomorrow morning but then the au pair would have been around. (THOUGHT HITS HER) How funny! I used to have too much time on my own. /

213. 2G

CU PRIEST

4 next

PRIEST:(CAUTIOUS) You set great store by secrecy.



JANE: Isn't that the point about the church? Priests and doctors don't tell.

214. 4D CU JANE  
PRIEST: If you had asked me for spiritual help ... /

215. 2G CU PRIEST  
JANE: I have. Give it. /  
(PAUSE)

216. 4D CU JANE  
PRIEST: I can pray with you. And for you. /

217. 2G CU PRIEST  
JANE: I can pray for myself. /

PRIEST:(GENTLE) But do you?  
(PAUSE)

JANE: Please. Humour me.

218. 4D CU JANE  
PRIEST: Shall we pray together? /

219. 2G MS PRIEST  
JANE:(DESPAIR) Why are you so obstinate? There's a form. The Church has a form. Even if you don't believe in it, do it; it's the doing that counts. I don't want prayer. I want Latin and holy water. /

220. 4D CU JANE  
(HE STANDS, AND BRUSHES CAKE CRUMBS OFF HIS CASSOCK) /

221. 2G CU PRIEST  
(ACCUSES) You don't believe in the supernatural. And you're a priest! /

222. 4D CU JANE  
PRIEST: I believe in God. And his Church. And the beauty of worship. I'm not a spiritualist, Mrs. Pullar. /

On 4

JANE: But I don't want to raise the dead. I want you to get rid of ... something ... a woman sobbing. And there's a service laid down for it. A printed service.

223. 2G

CU PRIEST

PRIEST: There's no objective evidence, Mrs. Pullar. By your own account, nobody sees this, nobody hears this, but you yourself. The Church has always required evidence - think how difficult it is to make a saint. And nowadays, when we get enough bad publicity as it is, without going out of the way to appear ridiculous -

(NOISE FROM OUTSIDE.

JAMES AND ROBIN  
AD-LIB ABOUT WHAT'S  
FOR TEA.

PRIEST GLANCES  
TOWARDS THE NOISE) /

224. 4D

CU JANE

JANE: The children are back. /

225. 2G

CU PRIEST

(NO SHOTS 226-235) PRIEST: You must appreciate how careful one has to be.

(On to page 81)



TELECINE 14:

Int. Frank's Office. Day.

FRANK restless.

SANDY sitting.

FRANK: He says he's worried about her: I don't think the pills are working. In fact, I'm sure they're not.

SANDY: She still hears...?

FRANK: Whatever it is - the woman upstairs. Everynight nearly. She's convinced Inge hears it too, and won't let on. It's a nasty atmosphere.

SANDY: And does she? Inge?

FRANK: No, of course not. Then Jane keeps sending Inge to bring the kids home from school. <sup>she won't have anything to do with them herself.</sup> I wish I'd never taught the bloody girl to drive.

SANDY: I thought you liked Inge.

FRANK: I do.

SANDY: Oh!

(PAUSE)

Look,

FRANK: I'm forty one. Inge's 21. And Jane's not well. (SMALL PAUSE) You remember you told me about that girl on the seven fifteen? Fantasies; that's all; everyone's allowed them. (SMALL PAUSE) She's a nice girl. A very well brought-up girl.

FRANK:(cont) Jane's never liked her.  
(SMALL PAUSE) Your mate wants Jane  
to go into some bloody Clinic as  
a voluntary patient. Says they can  
treat her better there. I said.  
"What treatment?" But he was a bit  
shifty, I thought.

SANDY'S face tells us  
he knows what treatment.

FRANK: She won't go, of course.  
Won't hear of it.

END TELECINE 14:

(On to page 83)



TELECINE 15:

Int. Bedroom. Evening.

JANE, wearing her going-to London clothes, has just come in from outside. She carries a pamphlet in a paper bag.

INGE, ROBIN and JAMES at the table. The boys have just finished their tea.

Boys are playing monopoly - ad lib.

JAMES: Where've you been?

JANE: You know where I've been James. I've been to London. (TO INGE)  
Inge, would you put them to bed, Please?

ROBIN: (OUTRAGE) It's not our time.

JANE: You're going early.

JAMES: We're not early. You're early. Why didn't you come back with daddy? You always come back with daddy when you go to London.

JANE: I went to a bookshop. (SHARP)  
Inge. Please get them to bed.

INGE: Yes, Mrs. Pullar.

JANE's bad temper has scared them and they take her hands obediently, and are led to the door. JAMES looks back, a little timid.

JAMES: Mummy are you coming up to see us when we're in bed?

JANE: Yes, love. I'll come up. I've got something to do first. You can read for half an hour tonight. I'll be in the kitchen Inge. Will you leave me alone for a while, please?

INGE: Yes, Mrs. Pullar.

(TO BOYS) Come on, let's tidy this away.

BOYS: Oh - no....



-85-

Cams. 2H 3F

33a. INT. KITCHEN.

236. 2 H

CU Table top  
pamphlet R.  
salt I.  
casserole is placed  
between them.

(JANET IS IN THE  
KITCHEN. SHE GETS  
A SMALL AMOUNT  
OF ROCK SALT FROM  
THE FRINKLIKE  
HEAD IN WHICH IT  
IS KEPT, AND PUTS  
IT ON THE TABLE.

SHE LOOKS ABOUT.  
SHE TAKES A  
CASSEROLE FROM  
THE DRESSER, FILLS  
IT WITH WATER, AND  
PLACES IT BY THE  
SALT. SHE PICKS  
UP THE PAMPHELT,  
AND OPENS IT,  
LOOKING FOR HER  
PLACE)

-85-

TELECINE 16:

Int. Children's Bedroom.  
Evening.

INGE with JAMES and ROBIN.

INGE: Alright. Let us see who is  
first into bed.

END TELECINE 16:

JAMES: It's not fair - he started  
before me.

(NO SCENE 34)



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35. INT. KITCHEN. EVENING.

237. 2H

Low MS JANE

tighten to CU

JANE: (READING) I exorcise you,  
creature of salt, by the living God,  
so that you be fit for the healing  
of mind and body of all who use  
you. Wherever you are sprinkled, may  
all evil and wicked thoughts depart,  
all works and deceits of the evil  
one be driven away, and all unclean  
spirits be cast out, by Him who is  
ready to judge the living and the  
dead. Amen.

(SHE MAKES THE  
SIGN OF THE  
CROSS OVER THE  
SALT, AND  
CONTINUES READING)

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-88-

TELECINE 17:Int. Children's Bedroom.  
Evening.

JAMES and ROBIN scrambling  
into bed.

JAMES: I'm first.

ROBIN: I'm first.

INGE: You're both first.

END TELECINE 17:

(NO SCENE 36)

-88-



37. INT. KITCHEN. EVENING.

238. 2H

Low CU JANE

JANE: (READS) I exorcise you,  
creature of water, in the name of  
God, the Father Almighty, in the  
name of Jesus Christ his Son our  
Lord.

TELECINE 18:

Int. Children's Bedroom.  
Evening.

INGE: Well, I can't go down yet, so  
I might as well read to you. What do  
you want? - "Peter Rabbit".

JAMES: Oh no! That's very Juvenile.

INGE: What's juvenile?

JAMES: Babyish!

END TELECINE 18:

(NO SCENE 38)



39. INT. KITCHEN. EVENING.

239. 2H CU Hands with salt

tilt up

tighten to BCU

(JANE CAREFULLY  
BRUSHES THE  
SALT OFF THE TABLE  
INTO THE PALM OF  
ONE HAND.

THEN, A LITTLE  
AWKARDLY, SHE  
POURS IT INTO THE  
WATER, WHILE READING:)

JANE: (READS) May this mixing of  
salt and water be done in the Name  
of the Father and of the Son and of  
the Holy Spirit. Amen.

(SHE HAS FINISHED  
ADDING THE SALT)

TELECINE 19:

Int. Children's Bedroom.  
Evening.

INGE has a book of the  
"Just-so Stories", and is  
ready to read.

INGE: Alright. Which story do you  
want?

JAMES: Armingdillo.

ROBIN: Rhi -

Looking for the rest of  
the word.

ROBIN: nocerous.

JANE opens the door,  
and stands there.  
She carries the casserole  
of water.

Inge -

JANE: / I'm going up to your room,  
I have something to do there.

INGE: Oh! (RISES)

JANE: Are you a Christian?

INGE: Yes.

JANE: Yes, of course you are. Very  
proper! Well, you may follow me if  
you wish. It doesn't matter if you  
do. It doesn't matter if you don't.  
It doesn't greatly matter either  
way.



TELECINE 19:

Int. Children's Bedroom.  
Evening.

INGE has a book of the  
"Just-so Stories", and is  
ready to read.

INGE: Alright. Which story do you  
want?

JAMES: Armingdillo.

ROBIN: Rhi -

Looking for the rest of  
the word.

ROBIN: nocerous.

JANE opens the door,  
and stands there.  
She carries the casserole  
of water.

Inge -

JANE: / I'm going up to your room,  
I have something to do there.

INGE: Oh! (RISES)

JANE: Are you a Christian?

INGE: Yes.

JANE: Yes, of course you are. Very  
proper! Well, you may follow me if  
you wish. It doesn't matter if you  
do. It doesn't matter if you don't.  
It doesn't greatly matter either  
way.

She leaves them. A  
moment. Car heard  
arriving from below.  
This is a two-car family.

JAMES: It's daddy.

No, no, children.

INGE: Stay in bed.

END TELECINE 19:

(NO SCENE 40)



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41. INT. ATTIC. EVENING.

(OVERHEAD LIGHT SWITCHED  
ON - NOW IN A SHADE. WE  
SEE THE ROOM, REDECORATED AS  
IT HAS BEEN FOR OCCUPATION.

JANE LOOKS AROUND THE ROOM  
FOR A MOMENT. THEN SHE PUTS  
THE WATER DOWN ON THE  
DRESSING-TABLE OR ANY OTHER  
CONVENIENT PLACE, STANDS  
CLOSE TO A WALL, HER BACK TO  
IT, SO THAT SHE COMMANDS THE  
ROOM, OPENS THE PAMPHLET AT  
PAGE 32, AND BEGINS TO  
READ THE EXORCISM)

240. 2B  
MS JANE  
at window

(SHE MAKES THE SIGN OF  
THE CROSS)

(READS) Deliver this room from all  
evil spirits; all vain imaginations,  
projections and phantasms; and all  
deceits of the evil one; and bid them  
harm no one, but depart to the place  
appointed them, there to remain for  
ever.

241. 1B  
2shot FRANK/INGE

(FRANK, FOLLOWED BY INGE,  
APPEAR AT THE DOOR OF THE  
ROOM. JANE SIGNS TO THEM  
TO KEEP QUIET, AND NOT  
INTERRUPT, AND DELIVERS THE  
FINAL SENTENCE OF THE  
EXORCISM)

242. 2B  
MS JANE

(READS) God, Incarnate God, who  
came to give peace, bring peace.  
(cont)

Hold JANE past FRANK  
then back to window

(SHE PUTS DOWN THE BOOK,  
AND WALKS QUICKLY A TOUR  
OF THE ROOM, SCATTERING  
THE WATER. ONCE, AS THEY  
WATCH,

On 2

FRANK OPENS HIS MOUTH TO SAY SOMETHING, BUT INGE STOPS HIM.

SHE FINISHES, RETURNS TO THE DRESSING-TABLE., AND PICKS UP THE PAMPHLET AGAIN. SHE IS VERY TIRED, BUT AT PEACE. SHE HARDLY NEEDS TO READ THE BLESSING; SHE FEELS SHE KNOWS IT. SHE DIRECTS IT AT FRANK AND INGE)

JANE: (cont) The blessing of God Almighty, the Father, the Son, and the Holy Ghost, be upon this place and upon all here present now and always. Amen.

(THEY REPEAT AFTER HER, NOT IN TIME:)

243. 1 B  
2shot FRANK/INGE

FRANK & INGE: Amen.

244. 3B  
Single JANE

(JANE SMILES, A GREAT WEIGHT GONE)

JANE: That's done.

hold her fwd.

(THEN WE HEAR THE SOUND OF LAUGHTER. IT'S A VERY VULGAR LAUGH, A WOMAN'S LAUGH. JANE HEARS IT, FRANK NOT, INGE APPARENTLY NOT. AND WHEN THE LAUGHTER STOPS, A WOMAN'S VOICE SPEAKS - A COMMON UNPLEASANT VOICE)

WOMAN'S VOICE: Where did you get the holy water, ducky? (TAPE)

(MOMENT. JANE STARES AT FRANK AND INGE. THEY ARE PUZZLED AND CONCERNED. WHAT'S THE MATTER WITH HER?)

245. 1B  
C2shot FRANK/INGE



- 96 -

On 1

FRANK: Well,...shall we go?

JANE: Didn't you hear anything?  
Didn't you hear anything?

FRANK: No. Nothing.

246. 2B

MS JANE

Hold to GROUT at door

(JANE LAUNCHES HERSELF  
ON INGE IN A FURIOUS  
PHYSICAL ATTACK. AS  
THE SOUND OF THE  
LAUGHING STARTS AGAIN)

JANE: You can hear. Tell him.  
You're a woman. You can hear. You  
can Bloody hear.

(FRANK MANAGES TO  
PULL HER OFF,  
SHOUTING!)

FRANK: Jane!

(AS THEY ARE SEPARATED,  
THE LAUGHING STOPS.

A MOMENT. JANE  
COLLECTS HERSELF.  
SHE IS CALM NOW, AND  
HAS COME TO A DECISION)

JANE: Very well. I'll volunteer  
for the Clinic. You'd better  
arrange it.

(SHE BEGINS TO GO,  
BUT TURNS BACK AT  
THE DOOR)

Only, Frank...

FRANK: Yes?

JANE: She's (OR INGE) not staying  
here when I'm gone. The boys can  
go to your mother. (BITTER) Until  
I'm cured.

(SHE GOES)

- 96 -

TELECINE 20:

Int. Hospital Montage. Day

This is, in essence, JANE in bed in a light pleasant room in Hospital, and the PEOPLE and Equipment present during the administration to her of E.C.T.

Since it is both unnecessary and might be upsetting to show JANE and her physical reactions during the treatment, once we have established her in bed, the CAMERA should concentrate entirely on the Equipment itself and the kind intent FACES of the PERSONS concerned in operating it.

Again. After establishing JANE in bed, but at the beginning of the SEQUENCE, we SUPER for long enough to be read, the following identification of what we are to Quote.

From "Psychiatry for Students"  
by David Staffor-Clark.  
(Unwin University Books".

This SEQUENCE lasts for as long as it takes for a calm, reassuring, English voice to say the words, mixing from one aspect of E.C.T. to the next.

ENGLISH VOICE: The modern version of Electroconvulsive Therapy consists in the production of an epileptiform convulsion, modified by specific muscle relaxant drugs. The treatment is given with the patient in bed, the first stage being the production of anaesthesia, which is followed by the intravenous administration of a muscle relaxant, the establishment of artificial respiration with oxygen, through a mask, and the passage of a very small electrical current through electrodes places on the scalp. (cont...)



BRITISH VOICE: (cont) A sponge rubber gag is inserted to prevent damage to the teeth or jaws during the actual passage of the current. Apart from a temporary alteration in breathing, and a flickering in facial muscles, there is no physical accompaniment to the patient's response. The patient recovers consciousness with no knowledge whatever of the details of the procedure, and no memory of anything more unpleasant than the administration of the anesthetic. Treatment is usually given once or twice a week. We still have an incomplete idea of the way in which this remarkable treatment works...

Over the final sentence,  
we SUPER slowly JANE'S  
Impassive face until it  
blots out and other picture.  
Just HOLD it, Physically  
impassive. SUPER the words.

Another VIEW.

Hear a SCOTS voice say:

SCOTS VOICE: Since, in British Mental Hospitals today, money and doctors are in short supply, the ratio of purely physical treatment to psycho-therapy is by no means ideal. It's much easier and cheaper to give a patient an electric shock than an hour of your time, so most patients are lucky if they see the psychiatrist in private for one short interview a week.

END TELECINE 20:

(NO SCENE 42)

Cams. 1F 2F

43. INT. KITCHEN. EVENING.

247. 1F  
CU Flowers  
pan to 2shot

(BEGIN ON A VASE OF  
FLOWERS. VERY BADLY  
ARRANGED. THREE  
MONTHS HAVE PASSED.  
THE KITCHEN'S NOT  
VERY TIDY. SINCE  
FRANK HAS BEEN LOOKING  
AFTER HIMSELF - UNWASHED  
CROCKS IN THE SINK,  
DIRTY TEA-TOWELS.  
ETC.

THEN WE SEE THAT THIS  
IS THE MOMENT OF JANE'S  
RETURN. SHE'S LOOKING  
AT THE FLOWERS)

FRANK: I've never been much good  
at flower arrangements.

JANE: Oh, Frank!

(SHE HOLDS ONTO  
HIM, AND CRIES  
A LITTLE INTO  
HIS COAT)

FRANK: I thought we'd pick the boys  
up tomorrow. Better to be just us  
for a bit, eh? (SMALL PAUSE:  
EMBARRASSED) Sort of... second  
honeymoon.

as he looks - CU  
pile of dishes

(SHE LOOKS UP AT  
HIM. HE LOOKS AWAY)

248. 2F  
a.b.

The Kitchen's in a bit of a mess. I  
do wash up, but not often. / Mrs.  
Marshall still comes in.

(SHE PUTS A HAND UP,  
AND TOUCHES HIS CHEEK.  
HE LOOKS BACK AT HER)

JANE: It's alright, Frank.



44. INT. BEDROOM. NIGHT.

(MOONLIGHT. WHAT  
SHOULD WE DO WITH-  
OUT IT?

FRANK IS ON HIS  
BACK, ASLEEP,  
MOUTH OPEN, SNORING.  
JANE IS AWAKE)

249. 3A  
2shot FRANK/JANE

JANE: (POND) Roll over on your  
side, you lecherous beast.

(SHE GIVES HIM A  
LITTLE PUSH, AND  
HE GRUNTS, ROLLS  
OVER ON HIS SIDE,  
BUT REMAINS ASLEEP.  
SHE KISSES HIS  
EAR LIGHTLY, AND  
SETTLES DOWN TO  
GO TO SLEEP.

A MOMENT. THEN  
THE SOUND OF A  
WOMAN SOBBING  
HEARD FROM UP-  
STAIRS. (SOBS)

JANE -- SOME  
SMALL PHYSICAL  
GESTURE OF  
HORROR)

Frank!

FRANK: Mmmmm?

JANE: Do you... ?

FRANK: What?

On 3

JANE: Nothing. (PAUSE) Frank,  
I don't want to go away again.

(HE WAKES, AND  
TURNS TO LOOK  
AT HER. PUZZLED)

FRANK: Well, you won't. Why  
should you? You're cured.

JANE: Yes ... I don't think  
I could bear it ... going back  
there.

FRANK: What's the matter, love?

JANE: Nothing. Just fears.

(THE SOUND, WHICH (SOBS  
HAS BEEN AT A LOUDER)  
LOW LEVEL, GETS  
LOUDER)

(FRIGHTENED) Hold me, Frank.

(HE HOLDS HER,  
AND COMFORTS  
HER)

FRANK: Lie down, love. You  
must have dropped off; you're  
having a nightmare; that's it.  
But it's alright. I'm here.

she rises  
hold her in CU to door

(SHE LOOKS AT HIM,  
KISSES HIM. THEN  
DISENGAGES HERSELF)

JANE: I'll be back in a  
moment. /

250. 2A

CU JANE - pan her to stairs

Sc. 44A. INT. BEDROOM  
LANDING

(SHE GETS OUT OF  
BED, AND STARTS TO  
LEAVE THE ROOM.  
FRANK WORRIED,  
LOOKING AFTER HER) /

251. 1A

CU FRANK

Sc. 44B. INT. BEDROOM



Cam. 4A

45. INT. LANDING OUTSIDE THE ATTIC.  
NIGHT.

252. 4A

CU JANE

(AS JANE COMES  
UP THE STAIRS  
TOWARDS THE  
DOOR, THE SOUND  
OF THE WOMAN  
SOBBING BECOMES  
LOUDER)

JANE: I don't want to go back.

(SHE BEGINS TO  
SOB)

Cam. 2J

46. INT. BEDROOM. NIGHT.

253. 2J

MCU FRANK

(~~FAINTLY FRANK~~  
CAN HEAR THE  
SOUND OF A (SOUND OF  
WOMAN SOBBING, JANE SOBBING)  
COMING FROM  
UPSTAIRS. IT'S  
JANE, OF COURSE)

FRANK: Have me hearing things  
next. That'd be a turn-up for  
the book,

(HE LIES DOWN,  
AND PULLS THE  
BLANKETS OVER  
HIM)



Cams. 1B 3C 4E

47. INT. ATTIC. NIGHT.

254. 1B

LS ROOM framed thro  
window.  
HORSE L. of fr.  
(it is nodding)

(OVER HEAD LIGHT  
ALREADY ON. ALL  
THE FURNITURE THEY  
HAD BOUGHT FOR  
INGE HAS BEEN  
PUSHED TO ONE END  
OF THE ROOM. THE  
ROCKING-HORSE AND  
SUITCASE ARE BACK.  
SO THE ROOM IS  
CROWDED AT ONE  
END, BARE APART  
FROM THAT.

JANE HAS STOPPED  
SOBBING, BUT SHE  
IS VERY FRIGHTENED.

SOUND OF THE WOMAN  
SOBBING BEGINS  
AGAIN)

JANE: (SHIVERS) Cold!

(THE ROCKING-HORSE  
IS IN MOTION,  
NODDING TOWARDS  
THE WINDOW.

JANE moves to camera

JANE LOOKS AT  
THE WINDOW. THE  
CASEMENT BEGINS  
TO OPEN. JANE  
STARTS TO CRY  
AGAIN)

No, I don't want to. No,  
(cont...)

(ROCKING-HORSE NODS  
AT HER.

as she reaches window  
defocus and cut to black

SHE BEGINS TO  
MOVE TOWARDS THE  
WINDOW. THE CASEMENT  
OPENS AS WIDE AS  
IT CAN)

JANE: (cont) Help me! Oh, help  
me! Help me!

(BETTER IF WE  
DON'T SEE HER  
GO THROUGH THE  
WINDOW. BUT  
LEAVE THE SCENE  
VOID FOR A MOMENT  
WITH JUST THE  
SOUND OF JANE'S  
SOBBING, THE  
OTHER WOMAN HAVING  
FOUND PEACE NOW,  
AND CARRY JANE'S  
SOBBING OVER  
AS OVERLAP TO)



48. INT. BEDROOM. NIGHT.

FADE UP

255. 1A

Wide 2shot

slow tighten

(SOME YEARS HAVE  
PASSED.

FAY AND PHILIP  
ARE IN BED. SHE  
IS AWAKE, LISTENING.  
HE IS SLEEPING.  
THE SOUND OF A  
WOMAN SOBBING IS  
HEARD FROM UP-  
STAIRS)

FAY: Do you hear anything?

(NO REPLY. HE IS  
SLEEPING. SHE  
WAKES HIM)

Philip, do you hear anything?

(HE WAKES RELUC-  
TANTLY. HE  
SWITCHES ON THE  
LIGHT)

Do you ...

PHILIP: Do I hear a woman  
sobbing? Is that what you mean,

FAY: (RELIEVED) Do you?

PHILIP: No.

(THE SOUND STOPS)

Nor did I hear her last night.  
Or the night before. Will you  
please take one of your pills,  
and try to sleep,

FAY: I took one.

PHILIP: Then take another.

(SHE TAKES A PILL.  
HE SWITCHES THE  
LIGHT OUT, AND  
SETTLES HIMSELF  
FOR SLEEP ...)

PAUSE. SOUND OF  
SOBBING HEARD  
FROM ABOVE.

HER EYES OPEN)



Cam. 4B

49. INT. ATTIC. NIGHT.

(as she looks R.)

256. 4B

Ext. window (slowly opens)

(ONLY THE WINDOW.

IT OPENS SLOWLY.

SOUND OF SOBBING)

Cams. 3 1A

50. INT. BEDROOM, NIGHT.

257. 1A

CU FAY  
slow tighten to eyes only

(FAY'S FACE, BIG,  
LISTENING.  
SOUND OF SOBBING)

FOR CLOSING CREDITS SEE OVER.....

Cam. 3A

258. 3A

CATTION: HOUSE